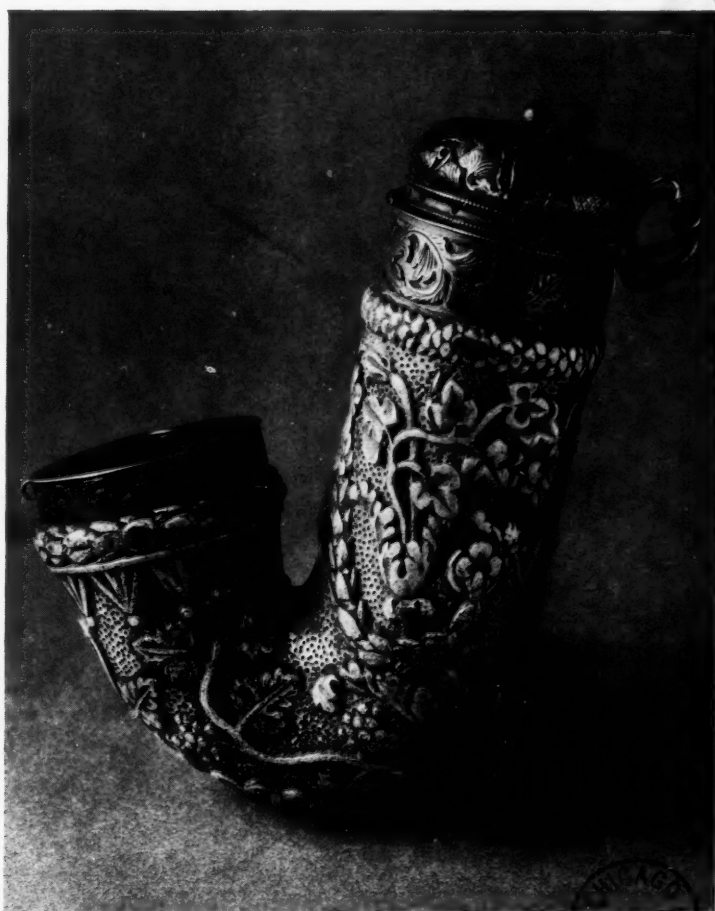


Art

# ANTIQUES

JANUARY, 1926

C.P.L.  
JAN  
F.P.



CARVED MEERSHAUM PIPE :: WITH PIERCED AND ENGRAVED  
SILVER MOUNTS :: CONTINENTAL EUROPEAN

*Price, 50 Cents*

A MONTHLY PUBLICATION *for* COLLECTORS & AMATEURS



A BLOCK FRONT CHEST OF DRAWERS FROM THE COLLECTIONS OF I. SACK

**I. SACK**

Old New England Furniture

85 *Charles Street*

B O S T O N

# ONEIDACRAFT, Inc.

## *Early American Furniture*

**G**ROWING appreciation of the character and quality of early American furniture and its English prototypes has awakened a demand for such furniture for public and private household use beyond possibility of supply from accumulations of the past.

An obvious need, therefore, exists for the present production of American period furniture which shall be authentic in design, correct in selection and finish of its materials, and sufficiently moderate in price to be comprehended within the purchasing power of the normal family.

*Authenticity of design implies two considerations:* first, that the period reproductions shall not be marred by those anachronistic details, either of pattern or proportion, which many designers introduce by way of fancied improvement; second, that the models followed shall be not merely early in type, but excellent of their kind. Authenticity in design may be accomplished only by well trained craftsmen working under supervision which is historically expert.

*Correctness of selection and finish of materials* is dependent upon the same kind of knowledge as authenticity of design. The design of early furniture was, to a considerable extent, modified by the nature of the woods used. The attractiveness of

such furniture today is largely due to the essential harmony between material and design and to the richness which age imparts to any sterling fabric. Good proportion and detail in furniture cannot compensate for inferior woods overlaid with heavy finishes to conceal their imperfections.

*As for price:* most early American furniture was of fairly simple design for plain living people. Today the cult of simplicity is not confined solely to those who can afford it as a luxury. It has become one with the general exercise of good taste among America's cultured classes, whatever their financial status. A manufacturing service which aims to produce household furniture calculated to appeal to these classes should seek to offer its product at a price which will make it widely available.

Oneidacraft has been established at Oneida, New York, for the purpose of meeting the requirements outlined above. R. T. H. Halsey and William Sloane Coffin are responsible for the models. J. C. Fowell is the General Manager of the factory and Joseph B. Dawson is the Superintendent. In short, it is an association of well-known antiquarian experts, of able woodworkers and of manufacturing and merchandising executives of wide experience and ample resources.

ONEIDACRAFT will distribute its product exclusively through the wholesale, retail and contract department of W. & J. SLOANE, FIFTH AVENUE, NEW YORK CITY

## ONEIDACRAFT INCORPORATED

R. T. H. HALSEY, *President*  
J. C. FOWELL, *Secretary*

WILLIAM S. COFFIN, *Vice-President*  
FREDERICK WAYCOTT, *Treasurer*





# GERHARD & HEY, *Ltd.*

Shipping Agents, Packers, &c.

GREAT ST. THOMAS APOSTLE

LONDON, E. C. 4.

*Also* LIVERPOOL, MANCHESTER, SOUTHAMPTON, HULL

The buyer of goods—antique or modern—in foreign cities will find it to his advantage to forward all purchases to one of our warehouse centrals where they may be held for packing and forward-



QUANTITY CASES OF ANTIQUES

ing as a unit at the owner's convenience. In such instances we attend to consular invoices and other shipping documents and supply every safeguard to insure prompt and satisfactory delivery.



*Specialists in Packing and Shipping*

## ANTIQUES, FURNITURE, STATUARY

Private lockup rooms for storage during assembly.

Consular invoices and all other shipping documents attended to.

Insurance placed.



STATUARY PROPERLY PACKED

Special cases for quantity shipments.

Tourists, dealers and all others contemplating the transportation of their goods should consult us in advance.



*New York:* DRAEGER SHIPPING CO. Inc., 8/10 Bridge Street

*Boston:* STONE & DOWNER COMPANY, 148 State Street

*Philadelphia:* JOHN L. VANDIVER, 2/4 Drexel Buildings

**BANKERS:** EQUITABLE TRUST CO., LONDON & NEW YORK  
MIDLAND BANK, *Ltd.*, LONDON

GERHARD & HEY, *Ltd.*, LONDON



BRISTOL, ENGLAND

BOSTON, U.S.A.

# NORMAN R. ADAMS

OWING TO THE PHENOMENAL  
SUCCESS OF THE AMERICAN  
BRANCH AT 82 PHILLIPS  
STREET, I HAVE REMOVED TO

*136 Charles Street, Boston*

WHERE THE INCREASED  
SPACE WILL ENABLE ME TO  
HANDLE MORE FREQUENT  
SHIPMENTS FROM ENGLAND

## WHOLESALE ANTIQUES

[PRIVATE BUYERS WILL NOT BE SERVED]



An exceptionally fine Walnut China Cabinet,  
(c. 1720) with bombe front and shaped glass doors  
above. The cornice has three carved panels of a  
stag and hounds. 8 ft. 5 in. by 6 ft. 2 in.

# J. CORKILL

460 NEW CHESTER ROAD, ROCK FERRY  
*Birkenhead, England*

10 minutes from Liverpool  
20 minutes from Chester

CABLES: *Antiques, Birkenhead*  
TELEPHONE: *Rock Ferry, 198*

*Established 1866*

Four hours by direct train from London (Euston)

ONE OF THE LARGEST AND MOST INTEREST-  
ING STOCKS OF GENUINE ANTIQUES  
IN THE COUNTRY



*Furniture Pottery Porcelain Glass*  
*Silver Sheffield Plate Needlework Clocks*

A large stock of Furniture, Glass, China, Pewter,  
etc., suitable for the American market. All details  
of packing and shipping personally attended to.

# ARTHUR EDWARDS

The Stratford Galleries  
Established Nearly Half a Century

*Genuine Antique Furniture*  
Telegrams & Cables: EDWATURCH, LONDON  
Telephone: MAYFAIR 3627

59 & 61 WIGMORE STREET,  
CAVENDISH SQUARE,  
London, W. 1.



*Left:* A rare and interesting old finely carved limewood Figure of Boy holding a tazza, on carved pedestal; a very charming piece for a hall. Height 6 ft.

*Centre:* A fine old English Dresser with shelf back and cupboards and drawers below, with original brasses. The wood of this piece is a very richly figured pollard elm. The china displayed is part of a large collection of old blue and white Nankin of fine colour. Height 6 ft. 3 in., Width 4 ft. 10 in., Depth 1 ft. 8 in.

*Right:* A small old Queen Anne Grandfather Clock in oak case, with brass dial and 8-day striking movement by J. Dugmore-Derby; in good going order. Height 7 ft.

*All goods guaranteed genuine antiques and faithfully described.*

TWENTY ROOMS OF OLD FURNITURE ALL ON ONE FLOOR



PAIR OF EARLY AMERICAN SHIP PAINTINGS IN ORIGINAL CONDITION. Canvas size 24" x 20"

We have an excellent selection of early American Portraits, Prints, Miniatures, Silhouettes, Pennsylvania Dutch Certificates, Pennsylvania Dutch Valentines.

*At all times fine furniture, china, glass, etc.*

## SUSSEL'S

Southeast Corner  
18th and Spruce Streets

PHILADELPHIA  
PENNSYLVANIA



*"A Good Antique is a  
Good Investment"*

**Dorothy O. Schubart**  
INCORPORATED

651 MAIN STREET  
NEW ROCHELLE  
NEW YORK

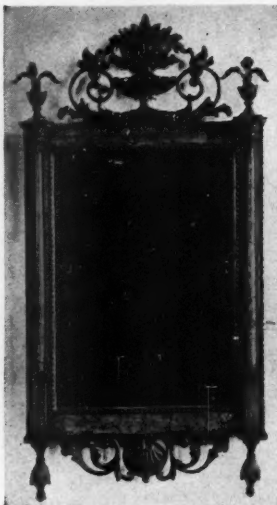
Telephone, NEW ROCHELLE 6692



*Connoisseurship* is an easier word to use than *Knowledgability*, but it means just about the same thing. A connoisseur is a knowledgable man. He differs from the amateur in that the amateur is guided not primarily by his intellect but by his likes and dislikes; that is, by his prejudices. The experienced dealer in antiques should have lost all amateur enthusiasms before he attempts to advise his clients. Back of all his recommendation should be the cool judgment of the man who knows.

**Henry V. Weil**  
126 East 57th Street  
NEW YORK CITY



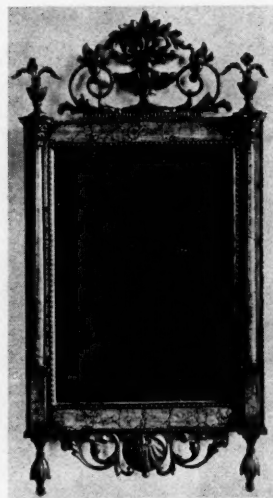


ONE OF PAIR OF BALBOA MIRRORS

**Katherine Loring**  
WAYLAND MASSACHUSETTS  
*Authentic Antiques*



DAY BED—Cherry



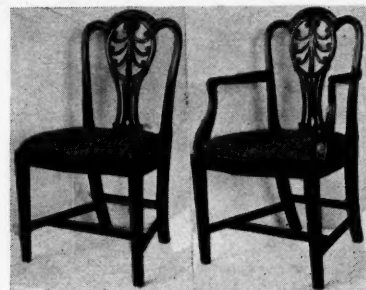
ONE OF PAIR OF BALBOA MIRRORS



SET OF QUEEN ANNE CHAIRS—2 Arm, 6 Side



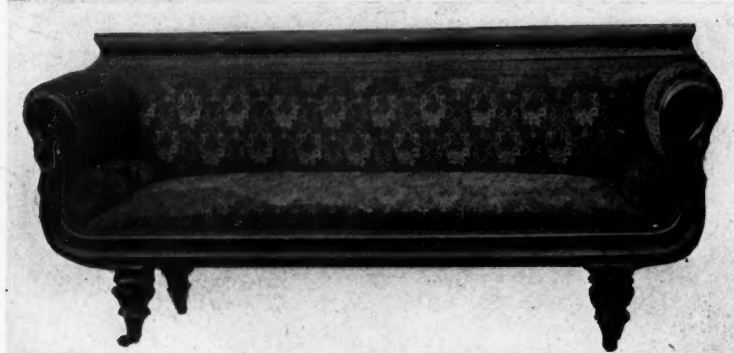
TRESTLE END GATELEG TABLE, 1680



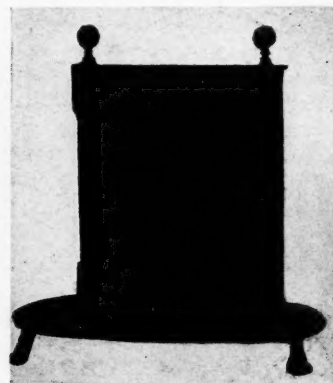
SET OF HEPPLEWHITE CHAIRS, Mahogany 2 arm, 6 side



EAGLE WEATHER-VANE, \$45



GOOSENECKED SOFA, plain but dignified  
excellent condition, \$150



SMALL FRANKLIN STOVE, brass rosettes  
and knobs, \$45

*Our Christmas Carol*

*"Ring out the new, Ring in the old,  
The charm and cunning that endears  
The treasures of the vanished years  
Ring in their beauties manifold."*

WE have some of the choice old treasures of the past, — for instance, a dainty little walnut lowboy in original condition which would add beauty and charm to milady's boudoir, \$450.00.

A wing chair whose inviting lines offer rest and solace to the weary, \$275.00.

An ancient desk in mellow browned cherry; every drawer and pigeonhole has held its treasured secrets. An inspiration to him who writes, \$225.00.

A card table inlaid by the hand of an artist,

a thing of beauty and a joy forever, \$200.00. Mirrors, many and varied, for all places and all faces. The only friend that never flatters; we have them in convex — gilt, with pictures — Chippendale, many sizes and shapes. Ask for prices on what you want.

A gloriously tiger-marked curly maple low post bed, one in a thousand. It looks like happy dreams, \$135.00.

A maple chest of drawers with six neat and generous graduated drawers and all the original brasses and escutcheons — design

(Commerce) has never been refinished. Who wants this handsome old piece for \$200.00. A curly maple drop-leaf table with the curliest of curls — curly legs, top and front. Will make one's hair curl with satisfaction, \$125.00.

These and many hundreds of other good things are in our three shops. We can fill almost any order from a block-front desk to a foot scraper.

*Write us your wants; we make prompt responses.*

**BOSTON ANTIQUE SHOP, 59 Beacon Street, BOSTON, MASS.**

## *Those Who Share My Likes May Share My Successes*

**Y**EARS of collecting on my own account have given me wide acquaintance with dealers the world over, and with various means of access to things antique which are closed to the casual amateur. Disposal of my collections has brought me many new friends anxious to enlist my aid in adding to the rare items secured from my sales. Their requests are not to be denied. It is a pleasure to serve those whose tastes are akin to mine and whose appreciation of my service gives me a satisfaction equivalent to that of personal possession.

### *Present Offerings*

- Set of 8 Hepplewhite chairs, 6 side and 2 arm, mahogany, shield-shaped backs beautifully carved, silver plate inserted in back engraved with coat of arms.
- Set of Chippendale chairs, walnut, 6 side and 2 arm, unusually fine, carved backs; one illustrated.
- A double chair-back William and Mary settee with marquetry splats, ball and claw feet, cabriole legs.
- Pair of Sheraton wall cabinets, mahogany, glass doors above, cabinets below.
- Hepplewhite sideboard, beautifully inlaid English mahogany, serpentine front.
- Amber glass dinner service, including finger bowls, 48 pieces.
- Chippendale secretary, mahogany, pierced scroll top.
- Three tier dumb waiter, mahogany.
- Chippendale card table, mahogany; perhaps the finest example extant.
- Pair of torcheres, mahogany; museum pieces.
- Chippendale mirrors, several very fine specimens in gilt. Also several American mirrors, mahogany and gilt, with scroll top and eagle.
- Pair of Ming jars, midnight blue, with teak bases and lids; Chinese of the finest quality.
- Sheffield cake basket. Mahogany tray with Sheffield edge. Mahogany tray with fret edge.
- Bow-front cherry bureau, very small, with attached glass.
- Several pieces of American silver: tea pot, sugar bowl and creamer.
- Fireside or grandfather's chair, ball and claw feet, needlework cover.
- Wig stand, mahogany, powder box attached.
- Single armchair, Chippendale; very fine specimen.



### *Present Offerings*

- Single American side chair; quite a good one.
- Night stand, raised edge, cupboard and sliding drawer.
- Walnut stool, ball and claw, carved on hips.
- Walnut, American slope-fall desk, very fine interior.
- Marine painting by Brangwyn; beautifully done.
- A lot of old textiles: velvets, brocades, cut velvets, Italian and Spanish. Also several fine chasubles.
- Set of 6 side chairs, wheel backs, mahogany; very fine.
- Round breakfast table with drop leaves, mahogany, ball and claw feet, cabriole legs.
- Oak joint stool; very early one.
- Pair of Sheraton side chairs, mahogany, drapery backs.
- Mahogany lowboy, Savery type; unusually good specimen.
- Mahogany bow-front bureau, with maple drawer fronts, original handles.
- Painted satinwood table after Angelica Kauffmann.
- Bracket clock with chimes; unusually small; *Joseph Martineau, London.*
- Pie crust table, mahogany; a really good one.
- Set of 8 Chippendale chairs, very elaborately carved backs, ball and claw feet, cabriole legs; set that will withstand many attempts to find a superior.
- Pair of lamps made of old Chinese jade and rose quartz vases, teak stands and gold plated bronze mounts, complete with shades; workmanship of the finest type.
- Banjo clock; although not marked, several features of the mechanism stamp it as the work of Simon Willard.

*Please make telephone appointments before calling in person  
Telephone number is Schuyler 6088*

---

**ADRIEN F. WELLENS, 345 West 88th Street, NEW YORK CITY**



## A RARE OLD CHIPPENDALE COMMODORE

CHIPPENDALE in his "GENTLEMAN & CABINETMAKERS DIRECTOR" gives a picture and working drawing of a COMMODORE very similar to the one pictured above.

He describes it as a COMMODORE TABLE, made of mahogany. Its date is about 1755.

There is very little doubt that Chippendale was influenced by commodes of the LOUIS XV type, when he designed this one. Pieces of this type in cabriole form, are very rare. The undulating form compares favorably with French work of this period.

The corners are canted, bow outwards and are carved in the form of acanthus leaves. The handles are bronze, of a very beautiful and delicate design in the form of dolphins.

The piece is full of life—the proportions are simple and pleasing.

It is now on view in my Galleries, together with TWELVE exceedingly fine OLD CHIPPENDALE RIBBON-BACK CHAIRS.

*Antiques with a written guarantee*

**LOUIS JOSEPH**

381 Boylston Street  
BOSTON, MASS.



If the Book Department of ANTIQUES were maintained solely for the purpose of disposing of books as rapidly as possible, it could claim no legitimate right to exist.

But it so happens that, in the field of collecting, the book which is helpful to one person is of no great use to another.

Most persons know the kind of book that is likely to prove helpful to them. Their difficulty is that of

Published Monthly at 683 ATLANTIC AVENUE, Boston, Massachusetts  
Telephone, Liberty 3118

SUBSCRIPTION RATE, \$4.00 FOR ONE YEAR, PRICE FOR A SINGLE COPY 50 CENTS

A request for change of address should be received at least two weeks before the date of issue with which it is to take effect. Old address should accompany new. Duplicate copies may not be sent to replace those undelivered through failure to send such advance notice.

Entered as second-class matter Dec. 6, 1921, at the post office of Boston, Mass., under the Act of March 3, 1879.

# ANTIQUES

## TABLE of CONTENTS

Vol. IX JANUARY, 1926 No. 1

	PAGE
Carved Meershaum Pipe . . . . .	Cover
A Bowl by Samuel Danforth . . . . .	Frontispiece
The Editor's Attic . . . . .	11
English and Dutch Furniture Compared, I. R. W. Symonds	14
Casual Notes on American Pewter . Homer Eaton Keyes	19
The Sculptures of John Rogers . . . . .	23
John Welch, Carver . . . . .	28
Gazette Françoise . . . . .	31
Pens and Pencils . . . . .	33
Current Books . . . . .	34
Lectures and Exhibits . . . . .	36

HOMER EATON KEYES, Editor  
ALICE VAN LEER CARRICK, Editorial Consultant

LAWRENCE E. SPIVAK, Business Manager  
SIDNEY M. MILLS, New England Representative, Boston Office  
Published by ANTIQUES, Incorporated  
FREDERICK E. ATWOOD, Treasurer

discovering, among the multitude of publications, the one particular work which will best serve their purpose.

ANTIQUES is under the constant necessity of studying all the available books for collectors. It has learned the approaches to primary aid and to advanced technical detail.

Those who secure their books through the Book Department of ANTIQUES may have the benefit of this experience.

The magazine ANTIQUES is the only magazine published by ANTIQUES, INC. and is in no way connected with any other publication.

Copies of ANTIQUES are mailed on the 30th of the month preceding the date of issue. Complaints regarding non-receipt of copies should be entered by the 10th of the month in which the issue appears. Otherwise replacement copies will not be sent.

Copyright, 1925, by FREDERICK E. ATWOOD, Treasurer of ANTIQUES, Incorporated.



SHERATON THREE PART DINING TABLE (c. 1790)  
Length, when fully extended, 8' 7"; width 46". An unusually attractive example of a type of dining table whose desirability is attested by increasing scarcity.

FURNITURE of pine and maple is essential to the equipment of old time country places. The Rosenbach Galleries offer some fine specimens in these woods. There is, too, a remarkable accumulation of early American mahogany.

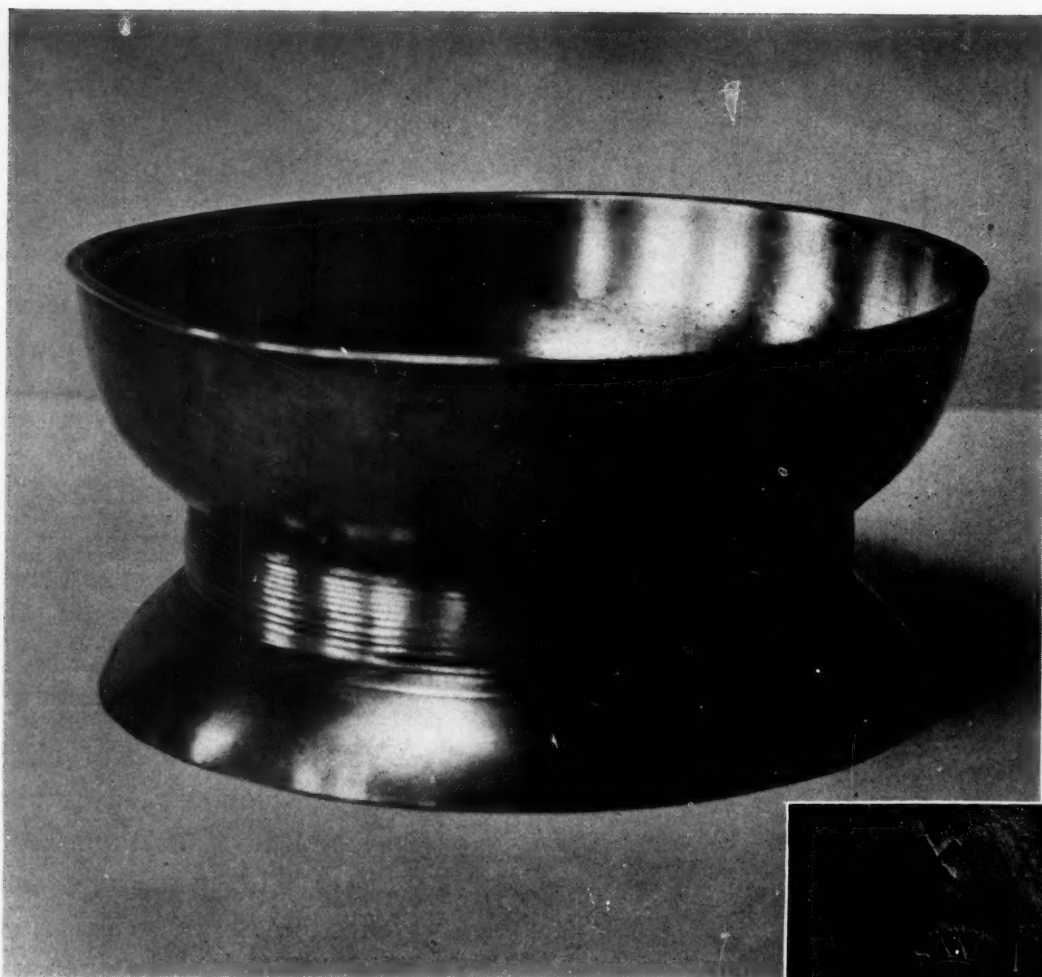
An eighteenth century collection of English furniture, together with those innumerable contemporary decorative accessories, which eminently combine utility and rare beauty, is likewise recommended to lovers of the antique.

*Antique Furniture Rare Books Prints Textiles Objects of Art*

**The ROSENBACH COMPANY**

273 MADISON AVENUE, NEW YORK

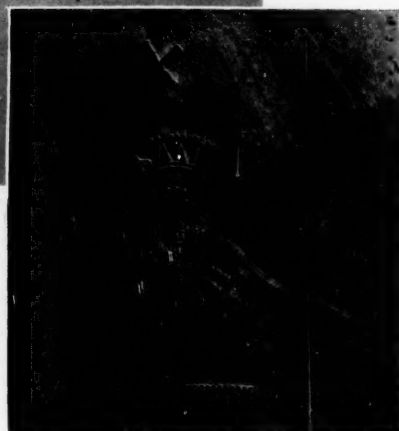
1320 WALNUT STREET, PHILADELPHIA



**A BOWL BY SAMUEL DANFORTH (c. 1800)**

Perhaps originally a christening bowl: in any case an exceptionally fine example of early American pewter. The mark of Samuel Danforth, of Hartford, which occurs on the bottom of the bowl, within, is likewise reproduced.

*Owned by the Right Reverend James De Wolf Perry, Junior.*



i  
 u  
 t  
 g  
 fa  
 cu  
 to  
 st  
 w  
 m  
 ni  
 th  
 a  
 sic  
 of  
 Vi  
 nu  
 act  
 Ces  
 Y  
 apro  
 far-f  
 for c  
 cussi  
 Whe  
 alter  
 Apol  
 with  
 thoug  
 \*Se

# ANTIQUES

A MAGAZINE for Collectors and Others WHO FIND  
INTEREST IN TIMES PAST & IN THE  
ARTICLES OF DAILY USE & ADORNMENT  
DEvised BY THE FOREFATHERS

Volume IX

JANUARY, 1926

Number 1

## The Editor's Attic

### *The Cover*

THE pipe pictured on this month's cover is a carved meerscham, with mountings of solid silver cunningly pierced and engraved. A coiled serpent constitutes the catch which holds the lid in closed position.

The Attic is unable, or, at any rate, unwilling, to commit itself as to the date or place of origin of this really unusually handsome smoker's utensil. Suffice it to say that the piece was purchased some years since in a Venetian tobacco shop. A romantic but obviously impossible pedigree went with the purchase, and was promptly lost.

Supplied, as it should be, with a stem approximating a factory chimney in length, and fueled with that light, long-cut tobacco affected by European pipe smokers — a tobacco which smoulders with the ardor of an inflamed straw mattress — this pipe must once have filled its owner with fumigative bliss. Just now, however, it is recommended to the contemplation of those surviving lovers of nicotine, who, having made a New Year resolve to reduce their daily quota of pipefuls, are casting about in search of a vehicle which shall approximate the comfortable dimensions of a magnum.

### *Mr. Cescinsky Talks Back*

THE Editor, having ventured a footnote or two by way of appendix to Herbert Cescinsky's article *An English View of Philadelphia Furniture* in the November, 1925, number,\* is the delighted recipient of the following characteristic observations from the author himself. Says Mr. Cescinsky:

Your foot-noter evidently thinks the theory that the mask on the seat-apron of Mr. Reifsnyder's chair is the face of Benjamin Franklin to be far-fetched. I offer no opinion on this as I put the idea forward as a basis for discussion, as I really would like to know, and it is only by such discussions, and the adducing of evidence, that we really gain information. When, however, your foot-noter, suggests Medusa OR APOLLO (?) as an alternative, I must beg leave to scream. Whatever one may say about Apollo, for or against, you could never (or should never) confuse him with Medusa. I have never heard that either were hermaphrodites, and I thought that they were of opposite sexes.

\*See ANTIQUES, Vol. VIII, p. 273.

Now look at the mask on the chair. Make some allowance for years of friction due to cleaning and the wear of the back of a sitter's legs on the mask itself, and there can be no doubt that it is a representation of an old man. I seem to think that the wig of 1770 or thereabouts, is also indicated. What do you think?

Another point; whoever my unknown Frenchman may be, he certainly was not Randolph, for the one reason, among many others, that Randolph was in too large a way of business, and you cannot get individual work of the kind which this man's undoubtedly is, from a large factory. I see the same hand in all his work, by which I mean the same cutting from the same actual hand; not the tradition of the same workshop, by any means. I think I could recognize the products of Chippendale's factory, but I could not begin to recognize the actual work of Chippendale himself. He probably never made a piece of furniture with his own hands during the whole of his London career.

The Editor, having supplied the observations in question, has little to remark by way of rebutting Mr. Cescinsky's present argument. For one thing, Mr. Cescinsky deserves to be allowed the last word without interference. Still, it is only fair for the Editor to observe that he does not consider the suggestion that a portrait of Franklin may adorn the apron of an elaborate Philadelphia chair to be necessarily far fetched. Knowing, however, something of the ease with which a tentative hypothesis is often accepted as an authoritative statement of fact, he felt impelled to offer a note of caution.

In this connection, further, he must confess that he doubts that, after a century and a half of abrasion, an eighteenth century Medusa masque would be distinguishable from a carved Apollo countenance of similar vintage, except by virtue of tonsorial differences: sun rays for Apollo; snakes for Medusa. If the passing generations have bobbed either into unrecognizability, identification must fail. Again, the Editor is prompted to recall that certain Philadelphia examples of elaborate case furniture are ornamented with carved busts of more or less classic implication; and that Benjamin Randolph's business card displays, among other decorative accessories, the bust of a baldpated personage — perhaps an ancient philosopher — such as may have suggested the carving on the Reifsnyder chair. If, further, this latter work is actually a contemporary portrait, there should be discernible analogues somewhere not too far from the City of Brotherly Love.

To attribute the fine carving discussed by Mr. Cescinsky to Benjamin Randolph in person would, of course, be



foolish. We in America are perhaps too prone to confuse — either in thought or in word — the owner with his shop and his shop workmen. Some anonymous Huguenot may, well enough, have done the work while Randolph, or another enterprising entrepreneur, received the credit. That the name of the skilled translator of the stolid wood into forms of exquisiteness will ever be known seems more than doubtful. Indeed, the notion that he may have been associated with Randolph of the elaborate trade card is wholly conjectural. After all, in recognizing a characteristic vision and an individual touch of hand, and in identifying some of those items of furniture which these attributes have served to adorn, Mr. Cescinsky has accomplished all that may be expected both for the enlightenment of the present day student and for the glorification of an unknown carver émigré of old Philadelphia.

### *The Porcelain Peril*

PERHAPS the most intense industrial effort of Europe during the eighteenth century was that directed toward the discovery of a formula for true porcelain after the Chinese manner. There was good reason for it. Europe was being inundated with far eastern wares, whose novelty of decoration and refinement of form and texture captured the market. The European potter, therefore, found himself facing the alternatives of beating the Chinaman at the latter's own game, or of being himself driven out of business.

What was true of other parts of Europe was equally true of England. The passion for Chinese porcelain which held the fashionables of that nation in its grip seems today almost beyond belief. Drawing rooms "resembled more a china show-room than the social assembling hall of rational people. No mansion possessing the least claim to

fashion was considered furnished without a vast accumulation of china."\*

Addison satirizes this mania at length in *The Lover*, where he implies, at least, the distress to British potteries which the demand for oriental wares was occasioning. By indirection he thus defends the native product: "Did our women take delight in heaping up piles of earthen platters, brown jugs and the like useful products of our British potteries, there would be some sense in it . . . but there is an objection to these, namely, that they might be of some use . . . and might be . . . employed in the service of the family; besides that they are intolerably cheap, and most shamefully durable and lasting."

But satire is more often an irritant than a cure where the ills incident to industrial and economic change are concerned. Neither cursing nor cajolery could turn back to brown jugs and earthen platters a popular fancy which had been captivated by the suave charms of the Orient. Under the circumstances, imitation became more than sincere flattery, it was the recourse of desperation.

The secret of true porcelain, however, did not yield itself readily to the investigator. Yet the quest was quickly productive of progress. In England, as elsewhere, the various local earthenwares underwent notable refinement of material, form and decoration. At the same time a wide utilization of white glass—which passed as a tolerable substitute for porcelain—took place.

### *Bristol Glass*

THIS white, or milk, glass was a product common to every European country. But perhaps the best of it was that manufactured in Bristol, England. It was, in many ways, attractive, for its clear white surface — not without

\*Mrs. Stone, *Chronicles of Fashion*, London, 1845, Vol. II, chapter I.



suggestion of hidden fires beneath—offered a tempting ground for the application of gilding and of enamel colors. That these were wrought together often in reminiscence of Chinese designs in itself offers evidence of a conscious effort to place glassware in competition with the imported porcelain from the Orient. And the effort appears to have been, for a time, successful.

But Bristol, it may be observed, was known for its potteries quite as early as for its glass works, and it was on behalf of these potteries that the talents of the town's more notable decorators were first enlisted. John Bowen and Michael Edkins both had won recognition as painters of delft ware. When this ware went out of fashion, Edkins, at any rate, placed his versatile hand at the disposal of the local glassmakers.\*

Concerning Edkins, fortunately, quite a little is known, due to that artist's care in keeping his accounts and to his success in transmitting his own traits of painstaking exactitude to his son and grandson, the latter of whom carefully recorded the life and deeds of his able ancestor.

### *The Work of Edkins*

RACKHAM and Reed reproduce, in full color, a delft ware plate decorated by Edkins in pseudo-Chinese style. The colors employed are blue, red, yellow and green. They are applied in flat masses with a swift and accurate touch. The head of the small Chinese boy who occupies the center of the plate reveals a free and telling line.†

When he turned his hand to painting on glass, the painter underwent a manifest change of manner. Percival‡ describes his work as "somewhat dry and liney," though the artist's productions, as a whole, he characterizes as "dainty and interesting."

It is possible for us here to examine Edkins' work as a glass painter in a garniture of three vases owned by Mrs. J. Insley Blair of Tuxedo, New York. Originally purchased in London, in 1881, by Irving P. Lyon from William Edkins, grandson and biographer of the decorator, their pedigree is well attested. At one time they belonged to Samuel Rogers, the poet; later they were rescued from the Alexandria palace fire.

But entirely aside from documentary attestation, certain elements of style reveal the Edkins of the Bristol delft ware, though on these glass surfaces it is evident that he worked with a more cautious brush, and with an eye to elaboration in detail such as the technique of glass painting permitted to a far greater degree than did that of earthenware.

In shape Mrs. Blair's vases are decidedly after the

\*Edkins was employed by at least four of the fifteen or so glass houses of Bristol between 1762 and 1787. In behalf of which one of the group he decorated the vases now owned by Mrs. Blair, it would, doubtless, be impossible even to surmise. Knowledge of the man and his work is derived from Owen, *Two Centuries of Ceramic Art in Bristol*. Powell in his *Glass Making in England* states that in 1761 Bristol had fifteen glass houses. The number declined steadily. Directories of 1794 give six firms. Only one exhibited in the 1851 Exhibition in London.

†Rackham and Reed, *English Pottery*, New York, 1924. Plate VII.

‡MacIver Percival, *The Glass Collector*, New York, 1919, p. 182.

Chinese manner. The slender damsels of the flanking pair are Anglicized versions of those bygone ladies (*mei jen*) who graced so much fine oriental porcelain of early days. Despite their exquisite appeal, they were indelicately dubbed *Long Elizas* by the hard headed, round paunched Dutch merchants of the East India Company—who had no adequate appreciation of stream lines even in their sailing ships.

The motive of the central vase is one of those romantic bits of *Chinoiserie* of which eighteenth century decoration—in France and England alike—is full. Indeed, the gallant subject and the method of treating it strongly suggest the possibility that Edkins had taken more than a passing glance at contemporary French designs.

The vases as a group are a charming and valuable bit of decoration. More than that, they constitute a monument to the ingenuity of English industry in meeting a type of competition which, for a considerable time, seemed to threaten the very existence of that important branch of manufacturing which for generations had wrought common clay into articles of utility and beauty.

### *A Silhouette Identified*

THE silhouette of a demure young miss shown in Figure 1, c. in the August, 1925, number,\* and entitled, *Subject unknown*, has been identified by Mrs. Edward Ellwanger of Rochester, New York. A duplicate in Mrs. Ellwanger's possession is known to represent Anne Weacock, who acted as bridesmaid to the present owner's maternal grandmother at the time of the latter's wedding in 1826. That the silhouette was cut as a souvenir of that happy event is far from unlikely.

### *Errata*

THERE is an error in ANTIQUES for November 1925 that should be corrected. Readers of the magazine are requested to take their pens in hand and change the date in the legend accompanying Figure 1, on page 270 of that number, from 1780-1790 to 1680-1690. The general text accompanying the illustration is such as to insure the careful reader against confusion; but an unfortunate typographical error of this kind should not be allowed to stand unnoticed.

Here is another correction of another kind. It comes in the form of a letter:

DEAR MR. EDITOR: May I trespass upon your valuable space to correct a slip in our book *National Types of Old Pewter*.

At page 15, I refer to a valued Swiss correspondent as Mr. Richard Welter of Winterthur. Owing to my change of home many of my papers were not available at the time I wrote my notes. This name was inserted from memory and should have read, Mr. Robert M. Vetter, who is now resident at Amsterdam, Holland.

As this wrong attribution has caused some annoyance to a friendly correspondent, I shall feel under a personal obligation to you if you will insert this correction in the Attic.

HOWARD H. COTTERELL.

\*See ANTIQUES, Vol. VIII, p. 85.



## English and Dutch Furniture Compared, I.

By R. W. SYMONDS

### *The Reason for Dutch Influence in England*

**M**ANY examples of English walnut and marquetry furniture of the seventeenth and early eighteenth centuries are very similar in appearance to contemporary Dutch pieces—so much so that the latter are often mistaken by the uninitiated for English examples.

The reason for this similarity is not far to seek. It must be remembered that the geographical position of England and Holland, the fact that both races were naturally seafaring folk, and, perhaps, a certain resemblance in character between the two peoples led to a community of interest whose intensity varied with the ebb and flow of current wars and politics.

Throughout modern history continental Europe—or, to be more precise, Holland, France and Italy—has consistently taken the lead in the arts of civilization. In every branch of art England has followed, sometimes critically, always slowly, and generally grudgingly, the initiative and example set by these other nations. The close understanding between the Dutch and the English was, accordingly, the reason why the arts and crafts of England were more influenced, during the sixteenth and seventeenth centuries, by Holland than by any other European country.

The period of walnut furniture in England dates from the accession of Charles II to the throne (1660). Between his father's execution and the Restoration, Charles II had lived the life of an exile on the Continent. During the latter part of this sojourn he resided in Holland, and that country became, in consequence, one of the headquarters of the Royalists. Many prominent members of the Royal party permanently remained with the young Prince, but, in addition, there was a continuous coming and going

between Holland and England of those secret adherents who still preserved a precarious existence in their native land. It is not difficult to understand, therefore, that, when Charles returned to England as king, he brought with him from the country of his refuge many new ideas on art, decoration, and furniture.

Walnut being the prevailing wood for furniture in Holland, it naturally became the fashionable wood for furniture in England. English walnut and marquetry furniture from 1660 to 1700 bears the unmistakable impress of Dutch influence; although from 1700 to the end of the walnut period, in 1745, the resemblance is less marked.

### *Who Made the First Walnut Furniture in England?*

Whether the venerated walnut and marquetry furniture of the late seventeenth century—which, in style and manner, differed utterly from the oak furniture of the preceding period of the Commonwealth—was made by English craftsmen in imitation of the Dutch furniture, or whether it was the work of Dutch craftsmen resident in this country is a question now difficult to decide. One point that may be urged against the view that

such furniture was made solely by English workmen is the fact that there are no surviving examples of the type which show traces of a transitional style.

It is certain, however, that the Dutch, until after 1670, were ahead of the English in the craft of cabinetmaking. The English craftsman, up to 1660, had been used to working in oak, and it is unlikely that he could have arrived in any short time at equality with his Dutch contemporaries in producing marquetry and veneered furniture, which required far more skill in its making

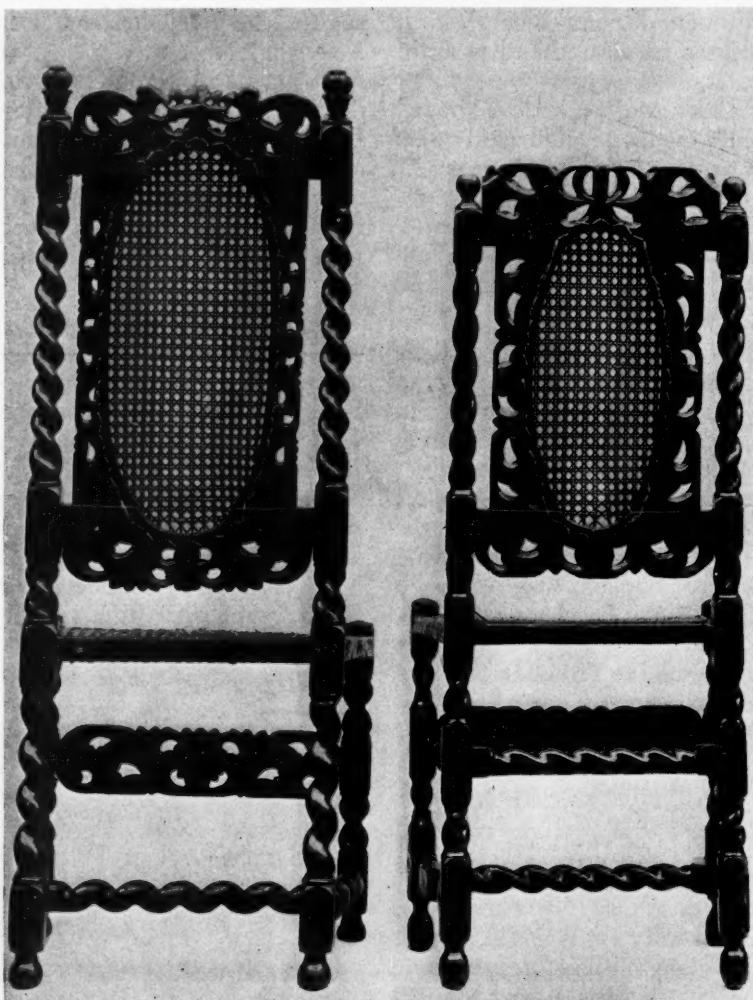


Fig. 1 — DUTCH AND ENGLISH WALNUT CHAIRS COMPARED (c. 1670)  
a. Dutch specimen. The spiral twist of the stiles and front legs differs from that of the back legs and the stretcher. There is no back stretcher. The caned panel of the back is a large oval.  
b. English specimen. Same spiral twist in legs and stiles. Back stretcher placed high. Piercings of back large and bold. Caned panel of the back tending to oblong shape.



than did the earlier oaken specimens.

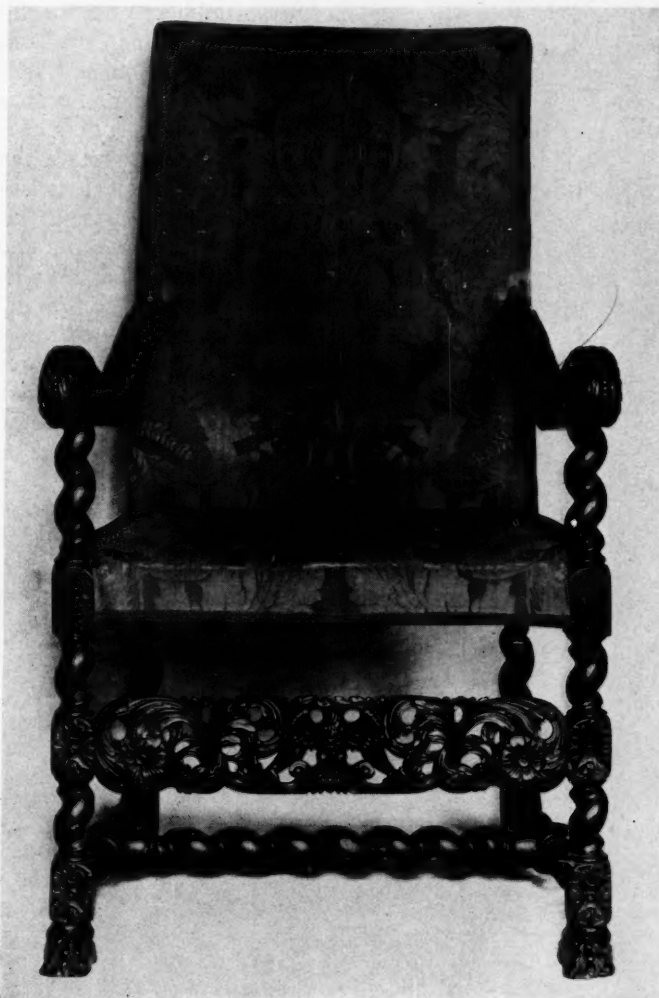
Especially is this true of marquetry. The craft of the marquetry cutter was quite distinct from that of the cabinetmaker, and perfection in it could not have been attained without long apprenticeship. In addition, there is no record of any attempt having been made before 1660 to produce this furniture in England. When

Fig. 2 — (right) DUTCH ARMCHAIR (c. 1675)

Arms heavy and elaborately carved. Front stretcher shows eagle motif, characteristically continental. It is to be observed that the central stretcher joins a turned member to a block in the side stretchers. This seems continental practice. English practice tends to make each turned member terminate in a block of its own.

Fig. 3 — (left below) TYPICAL ENGLISH ARMCHAIR (c. 1670)

Carving cruder and more summary than that of the Dutch example of Figure 2. Arms far more delicate, less elaborate and in better proportion. Crown motif in both cresting and front stretcher. Note that the central stretcher terminates in a block at each end. Edge of seat decorated with scroll design.



walnut furniture became fashionable, doubtless a large number of Dutch craftsmen came over to England, and it seems reasonable to believe that the craft of furniture making, as far as veneered walnut and marquetry was concerned, was largely in their hands; though the special requirements of the English market caused the alien craftsmen to alter their designs to suit the new environment.

Fig. 4 — (center below) ENGLISH ARMCHAIR (c. 1675)

The carving here shows more detail, greater refinement and more skill than that of the previous example. Arms remain light and well proportioned. Decoration of seat edge is a tulip scroll. The crown motif is here strikingly associated with that of the Scotch thistle.

Fig. 5 — (right below) DUTCH ARMCHAIR (c. 1675)

Again the heavy and elaborate arms characteristic of Dutch pieces; wide oval caning of back; different spiral twist in back and legs. The crown motif here used is quite different from that which characterizes English chairs of the period.

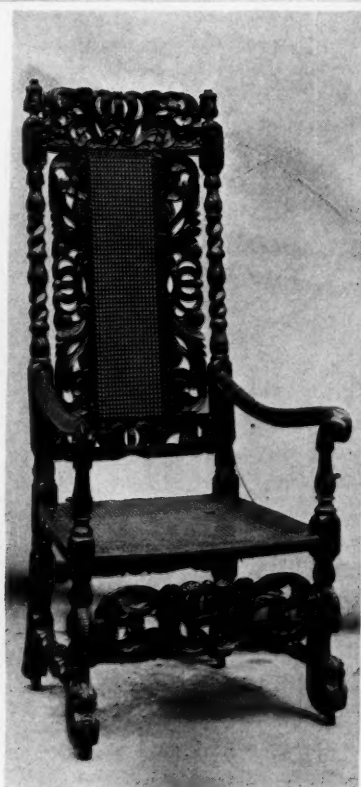
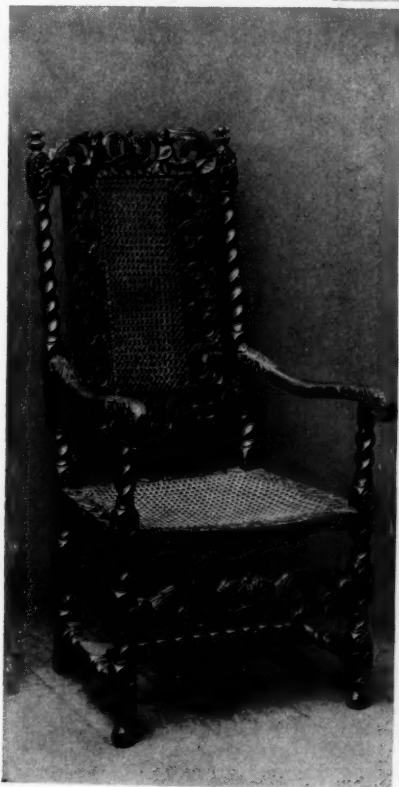




Fig. 6 — FOREIGN CHAIR, PROBABLY FRENCH (c. 1690)

The portrait medallion on the back is, in itself an index of continental design.

#### *The Effect of French Influence*

No survey of the English furniture of this period would be complete without reference to the part that French influence played in its design. This influence—the outcome of the revocation of the Edict of Nantes, in 1689, which caused numbers of the Huguenot craftsmen to migrate to England—is especially noticeable in the seaweed and arabesque patterns of marquetry, derived from the designs of André Boule, the celebrated French ébéniste.

The advent of William III to the throne also left the mark of a mixed influence on the design of English furniture. This influence, although of Dutch origin, was indirectly French, since at this period the furniture of Holland was experiencing changes at the hands of Huguenot refugees. Foremost amongst these was Daniel Marot.

Marot had been court architect to William at The Hague, and, when the latter became king of England, he took up a similar position at the Court of St. James. Marot's designs were founded on the school of Louis XIV, and his style showed a blending of both Dutch and French design.

Thus we may observe that, as the seventeenth century drew to its close, English furniture was undergoing a transformation: first, in material—from oak to walnut; second, in design—from clumsy simplicity to skilful elaboration. The influences which produced this transformation came from the Dutch, though some of them represented indirect borrowings from the French. As the eighteenth century progressed, however, the borrowed styles came more and more completely translated into native design, until, before the mid century, English furniture owed nothing to Dutch assistance.

#### *A Method of Comparison*

For the purpose of drawing a comparison between the English and Dutch furniture, it is proposed to divide the furniture itself into two classes—Chairs, and Veneered Walnut and Marquetry Pieces—and to consider each under



Fig. 7 — FOREIGN ARMCHAIR, PROBABLY FRENCH (c. 1685)

The heavy, elaborate arms would exclude this piece from the category of English examples; but the chair has many of the marks of the style which the Huguenot architect Marot brought to the court of William and Mary.



the headings of: 1. Design; 2. Quality of Workmanship; 3. Methods of Construction. The reason for this division is that the craft of the chairmaker was, and is today, quite separate from that of the cabinet-maker. This is especially noticeable from 1660 to 1700, when chairs were made of solid walnut, while the other furniture was of veneered walnut.

It must be understood that this comparison is based upon examples of the furniture ordinarily used by the better classes, and does not include either the productions of the country cabinetmaker for the lower classes, or the very costly and superlative pieces made for the nobility.

#### CHAIRS: DESIGN *Carolean Chairs*

Unlike the contemporary veneered walnut and marquetry furniture, the Carolean walnut chairs experienced a transitional period of design. The earliest examples are plain and simple, and their evolution can be traced back to the chairs of the late Cromwellian period. These pieces, as their design became more fully developed, bore a strong resemblance to those of the Dutch.

The chairs of both countries display not only the characteristic spiral twist legs, stretchers and back uprights of the period, but also the carved cresting and front stretcher, together with cane panels in seat and back. That the design of these chairs is extremely varied may be surmised from the fact

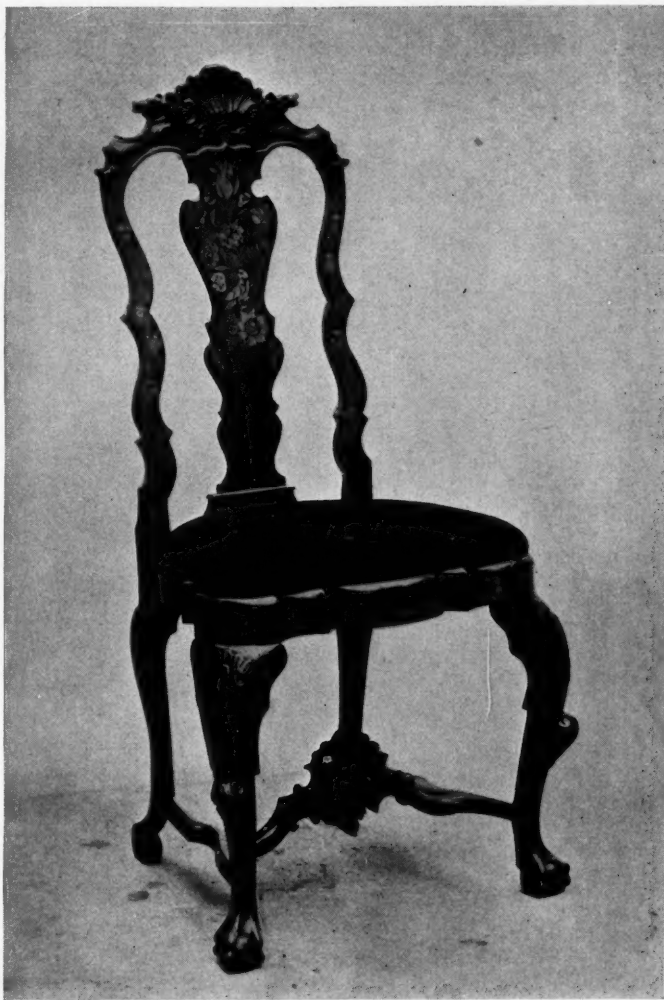


Fig. 8 — DUTCH MARQUETRY CHAIR (c. 1730)

Over elaborate, restless, with pinched feet and swollen knees; yet beautifully inlaid.

that, although hundreds of specimens have survived, hardly any two of them are exactly alike. One reason why such an amazing number of chairs of this type is to be found in England today is that a large percentage of them has been imported from abroad to meet the demand.

In general, the chief difference in design between the English and the Dutch chairs of the type noted lies in the fact that the majority of the foreign examples show *two types of spiral twist in the one chair*, while those of English design show *only one type*. In the Dutch chair, the back legs and subsidiary stretchers are of a different twist from the front legs, arm supports and rails to the back. For an example of this, compare the foreign with the English example in Figure 1. This is not an invariable rule; but the majority of foreign specimens are found with a spiral twist of two patterns.

Another very important variation occurs in the position of the stretchers, which differs in the English from that in the foreign examples. In chairs of English manufacture, there is *always a stretcher connecting the back legs midway between the seat rail and the bottom of the legs* (Fig. 1b, 3 and 4). In foreign chairs, no stretcher, as a rule, connects the back legs (Figs. 1a, 2 and 5). Where such a stretcher does exist, it is not placed halfway up the legs, but close to the ground, in which case the stretcher joining the two side stretchers in the middle is absent.

Again, English chairs with spiral twist legs and rails



Fig. 9 — DUTCH MARQUETRY TABLE (late seventeenth century)

Heavy top with square edge, massive legs and stretcher.





usually show a back cresting and front stretcher carved in broader and bolder design and in higher relief than those of foreign examples. The latter are usually more intricate, and exhibit more detail and more piercing in their carving.

Foreign arm-chairs, furthermore, usually have their arms heavier and bolder, and more elaborately carved than the English chairs, whose arms are relatively light and simple (Figs. 2 and 5).

Foreign examples are also frequently encountered which are ornamented with a bird motif on cresting and front stretcher, (Fig. 2) in place of the crown, which is a favorite item of decoration in the English chair. The cherubs, so well known

on English chairs as supporters to the crown, are likewise to be found on foreign pieces; but, in the latter case, they usually support an eagle, or a type of coronet different from the English crown (Fig. 5). Another feature of design, more often found in a foreign example than in an English one, is an oval cane panel in the back instead of an oblong form.

The seat rails of English chairs of the type under discussion are usually decorated with an incised diamond pattern, or with a design of flowing acanthus foliage (Fig. 3), whereas the seat rails of foreign chairs are usually treated with a design of laurel leaves (Fig. 5).

More foreign chairs with upholstered backs and seats have survived than have similar English chairs. From this it may be assumed that such pieces were more favored on the Continent than in England. An example of such a chair is illustrated (Fig. 2). Many foreign chairs with upholstered backs display a *turned baluster stretcher in front, instead of a carved stretcher*. Such a stretcher is very rarely found in English chairs. But examples of chairs with upholstered backs and turned legs and stretchers, of French and Italian origin, are met with.

#### *William and Mary Chairs*

The walnut chairs of the William and Mary period (1689-1702), which have much more elaborate and detailed carving than those of the three decades previous, but without the spiral twist of the earlier chairs, are so closely similar in design to the Dutch chairs of the time—especially to those showing the influence of Daniel Marot—that

it is extremely difficult to tabulate differentiating indications.

English chairs of this type are, however, generally more

restrained in decoration than are the Dutch, which, in many instances, are extremely ornate; in fact so much so as to suffer in artistic quality. The chair illustrated (Fig. 6) has no counterpart among English examples. The motif of a medallion head in profile, such as appears on this chair, is typical of continental design, and its presence always denotes a piece of foreign origin.

#### *Queen Anne and Georgian*

Now a word as to the veneered walnut, hooped-back

chairs of the Queen Anne and Georgian periods. Although the Dutch chairs of these periods have the same type of back as the English chairs, and the same cabriole leg ending in a claw and ball foot, there is no likelihood of confusing the two types. The Dutch chairs are narrower in the back and seat, and show a seat rail curved and shaped more than is the case with English chairs. The Dutch claw and ball foot, furthermore, often has a pinched and cramped appearance (Fig. 8), very different from the bold and vigorous treatment of the motif in English design.

#### CHAIRS: QUALITY OF WORKMANSHIP

In comparing the quality of workmanship in Dutch chairs dating from 1660-1690 with that of contemporary English specimens, it will be found, in the case of the latter, that the carving is broad and rather roughly executed at the beginning of the period, and that it gradually becomes more and more refined. The carving of Dutch chairs was more elaborate, more intricate in detail, and it was, if anything, superior to that of the English until 1685-1690, when the craftsmen of both nationalities had attained the same high level of skill. But, while Dutch and English chairs produced between 1690 and 1700 were equal in quality of carving, the Dutch were much the more elaborate in ornament. During the eighteenth century, English chairs, with their veneered backs and seat rails, and their solid walnut legs and arms, were of considerably better workmanship than contemporary Dutch veneered walnut and marquetry examples.

(To be concluded in February)



Fig. 10 — ENGLISH MARQUETRY TABLE (late seventeenth century)

Top shows molded edge. Legs and stretcher base far more graceful than those of Dutch specimen in Figure 9.

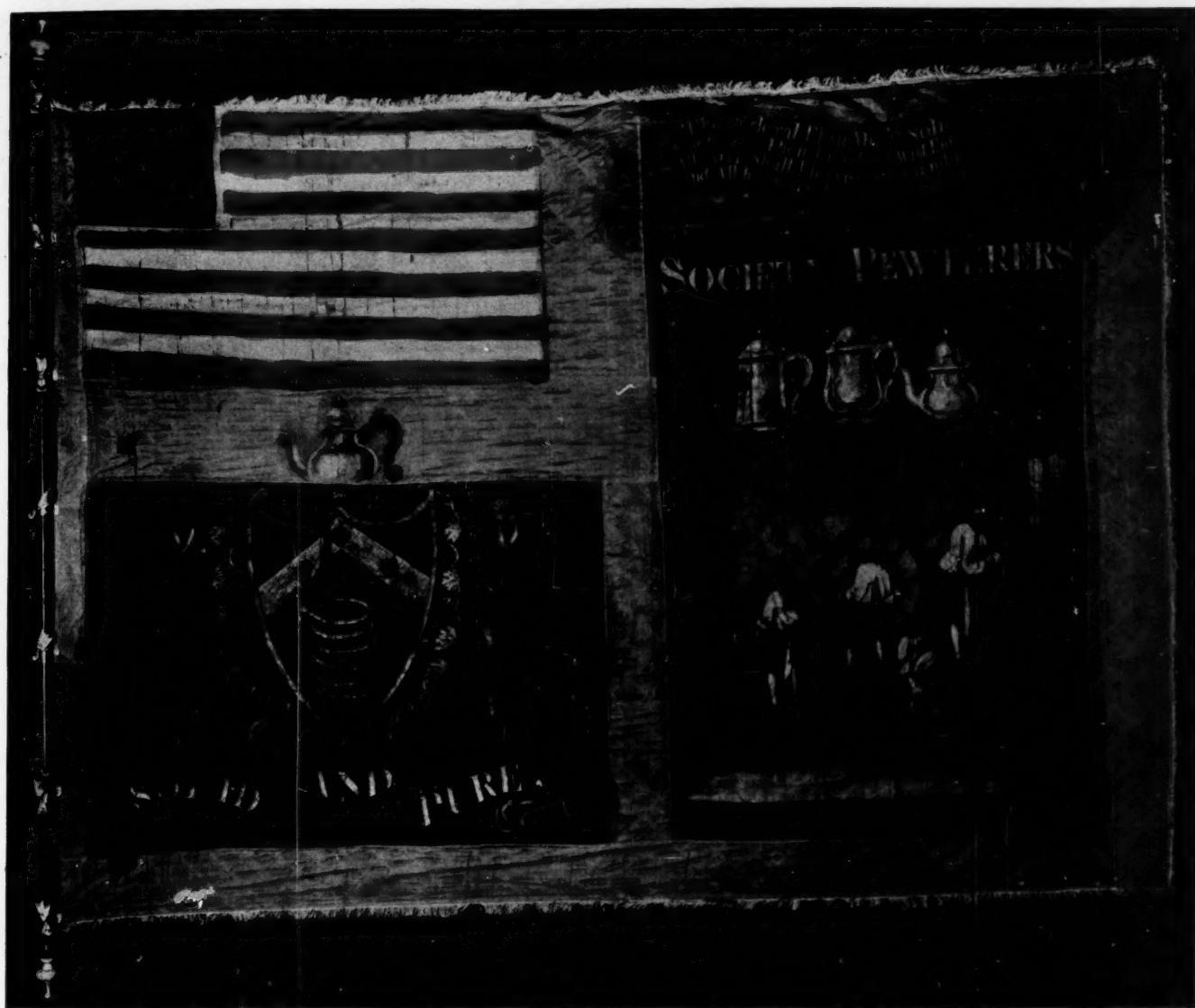


Fig. 1 — BANNER OF THE NEW YORK SOCIETY OF PEWTERERS (1788)  
Carried in the Federal Procession held in New York, July 23, 1788.  
Owned by the New York Historical Society.

## Casual Notes on American Pewter

By THE EDITOR

IN his notes on American pewter published in *ANTIQUES* for October, 1925, Howard Herschel Cotterell emphasizes the fact that, in Colonial America, no such guild or company of pewterers existed as that which, for some centuries in England, exercised an almost tyrannous authority over its members — their methods of manufacture and their personal behavior. Yet it would have been strange if something of the guild spirit of the home country had not been carried into the individualistic new world by immigrant craftsmen, and by them retained in sufficient potency to become assertive in the unanimous good fellowship of festal occasions.\*

\*On the participation of the English trades guilds in national and local pageants of all kinds see Navarro, *Causeries on English Pewter*, p. 75; or, the source of the material, Welch, *History of the Pewterers Company* (1902).

Evidence in point is supplied by a painted silken banner, now belonging to the New York Historical Society, which was borne in the great Federal Parade held in New York City, July 23, 1788 in celebration of the ratification of the Federal Constitution (*Fig. 1*). In the *Historical Society Bulletin* for July 1925, Sarah H. J. Simpson illustrates this banner in the course of a description of the Federal Parade as a whole.\* The event thus described must have been highly picturesque. For the time being, at least, the members of virtually all the trades and professions of the city constituted themselves as societies,

\**The Federal Procession in the City of New York*, by Sarah H. J. Simpson, *The New York Historical Society Quarterly Bulletin*, Vol. IX, No. 2. For permission to use this material and to reprint the photograph of the banner *ANTIQUES* acknowledges the courtesy of Alexander J. Wall, Librarian of the Society.



which not only occupied distinct places in the procession, but signaled their presence with symbolic or expository floats and significantly emblazoned banners. The tailors, for instance, paid their tribute of appreciation to Adam and Eve for that early indiscretion which gave first impulse to the sartorial art, by carrying a huge banner upon which appeared the primal pair, life size and attired in brief garments of fresh verdure. Accompanying this representation ran the explanatory legend *and they sewed fig leaves together*.

Blind to their dark future in the land of the free, the brewers made brave showing with a huge cask, within whose capacious interior foamed three hundred gallons of ale. The potters manned a float whereon the workings of their craft were depicted in full life—until, in an unfortunate moment, the equipage broke down, to the great detriment of pots and potters alike.

The pewterers appear to have been satisfied with a revealing banner of orange colored silk, which is described as follows:\*

Underneath the colors of the United States are the pewterers' arms supported by two miners holding burning lamps. The motto *Solid and pure* is in gold letters. On the front of the flag are the words *Society of Pewterers* and a representation of a pewterer's shop with different branches of the trade at work. Some of the work is finished. Above this are the following lines:

"The Federal plan most solid and secure  
Americans their freedom will endure  
All arts shall flourish in Columbia's land  
And all her sons join as one social band."

This silken trophy, miraculously preserved for more than a century, came into possession of the New York Historical Society in 1903, as the gift of James S. Haring of Orangeburg, New York. Sadly dilapidated at the time of its donation, the flag has recently been restored and given a conspicuous position in the rooms of the Society.

The existence of this banner is, however, very far from constituting proof that a Society of Pewterers ever functioned as an active organization in New York City. Until further evidence, one way or another, is forthcoming, it may be safest to suggest only two rather obvious inferences: first, that, in 1788, there was in New York City a sufficient number of pewterers enjoying a prosperous trade to justify

\*See the note above.

the making of a fairly expensive banner; second, that, for the time being, these men associated themselves for purposes of celebration in a manner honored by centuries of inescapable tradition.

To the student of early American pewter the banner will, perhaps, be particularly significant as an index of the fashions prevailing toward the close of the eighteenth century, for it displays four objects of household use—two tankards and two teapots—depicted in large scale.

Without exception these pieces seem to support the statement previously made in *ANTIQUES* that styles in American pewter were close to half a century behind those current in England.

The doubledomed, straight sided tankard shown on the shelf above the heads of the pewterers at work in their shop is, indeed—save for a slightly intensified tapering of the body—hardly to be distinguished from the English type of the first quarter of the eighteenth century. The pot-bellied tankard next to it would fall somewhat later, perhaps as late as 1750.

As for the teapots—the one on the shop shelf, and that which conveniently surmounts the coat of arms—who can speak with finality of them? Careful search through numerous works, both English and American, reveals little or no information concerning the form of pewter teapots until we reach the second quarter of the nineteenth century immortalized by Mr. Kerfoot as the "coffee pot era." If we would surmise concerning the appearance of eighteenth century pewter teapots, therefore, we must do so, apparently, on the basis of analogues in silver.

By 1780, or thereabouts, English silver teapots were displaying lids flat, or only slightly domical, straight spouts, and oval, hexagonal, or octagonal bodies with straight sides.\* During the previous quarter century the general form of silver teapots had been *globular*. The pear, or gourd shaped silver teapot, with a goose neck and highly domical lid, is distinctively of the period 1700-1725. What is true of the chronology of silver teapots in England is, doubtless, roughly true of pewter teapots of the same nationality. Yet the pewter specimens pictured by the

\*De Navarro in his *Causeries*, referred to *supra*, illustrates a pewter tea caddy in this style, but no pot, p. 99, Plate I.

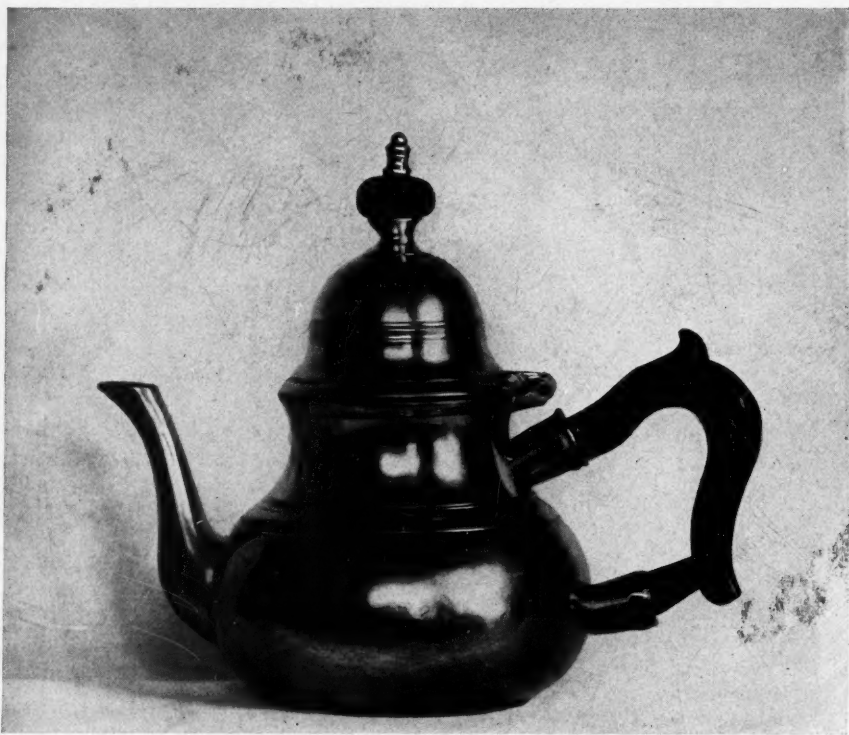


Fig. 2 — EARLY PEWTER TEAPOT (eighteenth century)

The pot, marked on the bottom *IP* in a circle, is probably of English make. The wooden button of the lid has been restored. The handle appears to be original. This teapot is an heirloom piece. Owned by Mrs. Harry F. Allen.





Fig. 3 — QUART TANKARD BY JOHN WILL  
(eighteenth century)

The tankard is shown in two positions, the better to display its elaborate wrigglework decoration. The mark *IW*, in a circle on the bottom of the tankard, within, is likewise reproduced.

Owned by Mrs. J. Insley Blair.

#### A RARE TANKARD

Quite the rarest known American pewter tankard, and perhaps the rarest known specimen of American pewter of any kind, is the specimen here illustrated (Fig. 3). For some time past it has been owned by Mrs. J. Insley Blair, of Tuxedo, New York; yet its probable American origin was not until recently suspected.

The tankard stands better than six inches high, and displays the double domed lid with serrated edge, and the bulb finial handle, which, in England, characterize tankards of the first quarter of the eighteenth century, and, in America, are discoverable in somewhat indiscriminate use at any time during the century.

The remarkable feature of this tankard is, however, the elaborate "wriggle work" decoration with which its outer surface is covered. This design consists of scalloped edgings within whose confines appear a tree upon an eminence, and an elaborate scroll-framed reserve for monogram or cypher. From the side of the scroll spring conventionalized roses, and, here and there upon the pewter, appear forms strongly reminiscent of the familiar tulip pattern.

The scalloped edgings are suggestive of something familiar, yet difficult, at first glance, to identify. If, however, the reader will turn to *ANTIQUES* for November, 1924, he may quite naturally conclude that these roughly engraved scallops are derivatives of the leaf borders with which the Dutch silversmiths of New York were so fond of adorning their fine tankards. Indeed, the engraving as a whole smacks strongly of Dutch influence—the same influence, perhaps, which prompted the fantastic wriggle

American pewterers upon their gala banner of 1788 are of the primitive Queen Anne form which flourished abroad fully sixty years earlier.\* Almost precisely such a teapot, apparently English made, now owned by Mrs. Harry F. Allen of Norwood, Massachusetts, has long been an heirloom in her family. Its mark is *IP* in a beaded circle on the bottom. The form of the letters suggests the early eighteenth century. This teapot is here illustrated (Fig. 2). Save for its greater refinement of spout, it is virtually identical in design with the pair of pots pictured in the pewterers' banner of the Federal Procession.

Oddly enough, the Britannia ware makers, during the coffee pot era of the 1830's and 1840's, appear to have drawn the inspiration for their designs largely from the pewter forms popular during the first quarter of 1700. Reference to Kerfoot's *American Pewter* will reveal innumerable, pear shaped, duck necked coffee pots and teapots of the 1830-1840 period. Yet these late examples are, in so many essentials, different from their early prototypes that confusion between the two should be easily avoided by the reasonably accurate observer who has learned to make comparison on the basis of differences rather than resemblances.

\*For excellent illustrations of English silver teapots see W. W. Watts, *Old English Silver*, New York, Scribners, 1924, Plates 72b, 73a, 73b, 74b, 107a, 107b, 107c.

work decoration of certain English pewter of the Stuart period,\* and which is observable in New York silver of the late seventeenth and early eighteenth centuries. The crudely formed initials *P. H.*, which, doubtless, are the sign manual of some owner of the piece, are hardly to be accounted as a part of the original engraving.

After observing the traces of a possible New York Dutch influence in the decoration of this obviously Anglo-American tankard belonging to Mrs. Blair, it is encouraging to discover, stamped on the bottom within, the maker's mark, a small circle enclosing the initials *IW*.† These initials are already familiar to readers of *ANTIQUES* through encounter with them on Herbert Lawton's plate, pictured and described in the April, 1925, number and again considered in the recent October number.\*\* They are, if *ANTIQUES* is correctly informed, the mark of John Will, father of Henry Will of New York City. Henry Will was a listed pewterer, according to Mr. Kerfoot, in 1793. Presumably he was active as early as 1765. What still earlier dates should be assigned to John Will, the father, we may, in due course, learn from researches now being conducted by Louis G. Myers.‡

#### A SAMUEL DANFORTH BOWL

Another rare piece of early American pewter, hitherto unpublished, is the bowl pictured in the Frontispiece and now owned by the Right Reverend James DeWolf Perry, Bishop of Rhode Island. When originally presented to Bishop Perry, some few years since, this bowl, accompanied by a small pewter flagon, was reported to have come from a church in Ridgefield, Connecticut. Both were assumed to be of the same origin, and both were placed in the Bishop's private oratory, where, indeed, they are discoverable today.

Obviously, however, the little flagon, or measure, which stands but five and three-quarters inches in height, is neither American nor English. It is either continental or of that intermediate persuasion which comes from the Channel Islands. But the bowl is clearly marked on the

bottom, within, with the stamp of Samuel Danforth, of Hartford, Connecticut.

This particular Danforth appears to have been active shortly subsequent to the Revolution and to have expressed his patriotic ardor as an American citizen by using his "touch" as a medium for playing numerous variations upon the device of an eagle. That particular eagle manifestation which appears in Bishop Perry's bowl is closely similar to that illustrated in Figure 133 of Kerfoot's *American Pewter*. To Danforth's versatility Figure 140 in the same book bears witness; for here are plates, shallow and deep, a porringer, a quart mug, a basin and a small beaker.

To this list we may now add this really noble bowl, with its well formed foot, its massive reeded column where on the basin rests with the stability of an Italian fountain. None of the connoisseurs of American pewter who have examined the photograph of this bowl — and they are several — has been able to cite a similar example. The piece appears to be *sui generis*, and to have been made upon special order.

Mr. Myers is inclined to doubt that it was originally intended specifically for christening purposes. Its considerable diameter, seven and five-eighths inches, and the thickness of the column, great enough to preclude a sure and ready grasp by the fingers of an officiating clergyman, lend some justification to this doubt. Some kind of serving dish the bowl may once have been, or a pedestal, after the manner of an Irish potato ring; but there seems no good ground to question that its sacramental associations have endured through a long period of years.\*

Mr. Kerfoot ranks Samuel Danforth's pewter as "good but not of the best quality." Whether in this he refers to material or to design is not quite clear. In any case, this bowl of Bishop Perry's would justify a considerable modification of the expressed opinion. The piece is, of course, later by many years than Mrs. Blair's tankard. It may perhaps be assigned to the first decade of 1800, during which period Mr. Kerfoot believes Samuel Danforth was active. Nevertheless, it deserves to rank with Mrs. Blair's tankard as among the few really distinguished examples of work evolved by a school of American craftsmen whose productions so far discovered are seldom notable for their distinction. This last general judgment is, however, one which may automatically be revised by a few more discoveries of pieces such as those here pictured.

\*A considerable investigation very kindly undertaken in Ridgefield, Connecticut, by a friend of *ANTIQUES* failed to reveal any record of the Danforth bowl and its foreign companion in the history of any of the local churches.

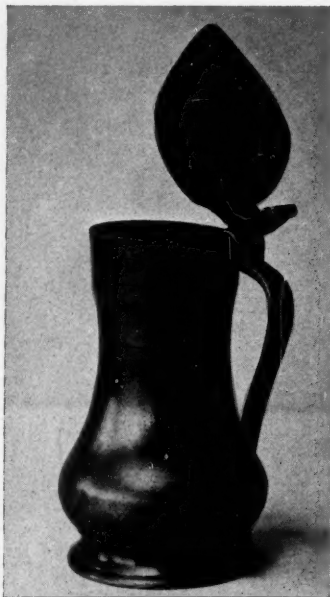


Fig. 4 — SMALL COVERED MEASURE (1798)

While this piece accompanied the Danforth bowl—shown in the Frontispiece—when the latter came into its present ownership, it is neither English nor American. It appears to be from the Channel Islands. Owned by the Right Reverend James De Wolf Perry, Junior.

\*Concerning seventeenth century Dutch influence on the contemporary silver of England, Watts, as above cited, p. 63, makes interesting remark. We may, of course, no more than assume that a similar influence was operating in the humbler field of pewter.

†The photographing of this mark in the depths of a quart tankard is no mean testimony to the skill of Paul J. Weber who took the picture for *ANTIQUES*.

\*\*See *ANTIQUES*, Vol. VII, p. 193, and Vol. VIII, p. 216 — particularly the footnote, where it is observed that the *IW* plate now belongs to Mr. Myers.

‡Charles A. Calder, of Providence, owns a pewter plate marked with the full name of John Will, together with what appears to be a form of that angel mark which Howard Herschel Cotterell, in his *National Types of Old Pewter*, cites as an index of continental origin. In the case of a New York pewterer, however, such a mark, like the decorative trend of Mrs. Blair's tankard, would imply more than a sensitiveness to un-English models.



# The Sculptures of John Rogers

By WALTER A. DYER

Illustrations by courtesy of Derby Rogers

**D**O you remember the Rogers groups? Fifty years ago there was nothing more popular for wedding gifts and other presentations, and even thirty years ago they were to be seen in many an American home. The Rogers group in my family was the one called *Weighing the Baby*, and it stood in a place of honor on the marble top, black walnut stand in the parlor.

Then the Rogers group went out of fashion with other mid-Victorian things, and the newer generation knew it not. But we have begun to wonder whether all mid-Victorian art was really so bad after all. We have begun to explore that period with some curiosity, and we discover not only that John Rogers was a very capable sculptor but that his work possesses an historical interest that should not be lost sight of.

John Rogers (*Fig. 1*) with all his skill and his business acumen, was largely self taught in his art. He was born in Salem, Massachusetts, in 1829. He started life as a poor boy, and, like so many Americans of his period, achieved recognition and material success through sheer native ability. He had but a common school education, and was obliged to go to work at the age of sixteen. He had a varied career, chiefly as a machinist and surveyor's draughtsman. He began modeling in clay as a pastime while working in Manchester, New Hampshire, and he acquired proficiency without much instruction.

He did enjoy, to be sure, a short period of study in Europe during the winter of 1858-59; and in Rome he was, for a time, pupil of an English sculptor named Spence. More important, probably, was the fact that he learned in Italy certain methods of reproduction in plaster which had much to do with his subsequent material success.

The lofty classic style of sculpture which Spence taught did

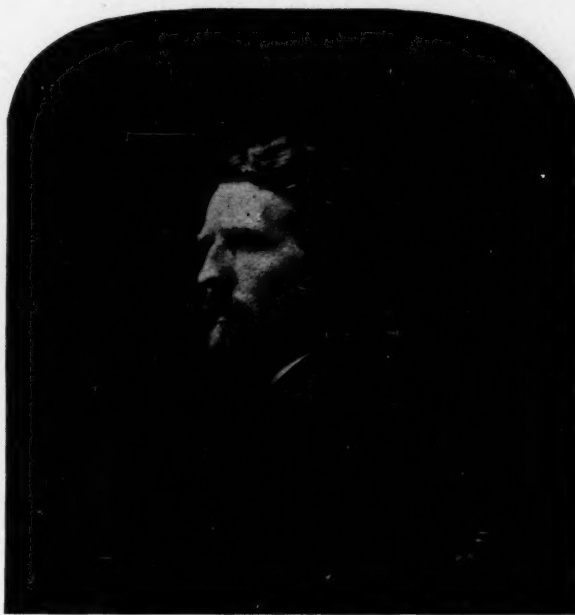
not greatly appeal to young Rogers, and he returned to this country to take a position as draughtsman in the office of the city surveyor of Chicago. While there, he modeled, in 1859, his small group *The Checker Players* (*Fig. 5*) for a fair of the United States Sanitary Commission. The reception accorded this was such that he determined to devote himself in earnest to sculpture.

He went to New York in 1860 and succeeded in having his *Slave Auction* (*Fig. 2*) exhibited in the Union Art Galleries, and received his first taste of fame and publicity. He decided to embark upon a commercial venture, and opened an attic studio at 599 Broadway. It was here that he began putting into practice the Italian process of reproducing his clay models in plaster by means of gelatine molds, which made a large number of copies possible. Having perfected this method, he produced copies of his *Slave Auction*,

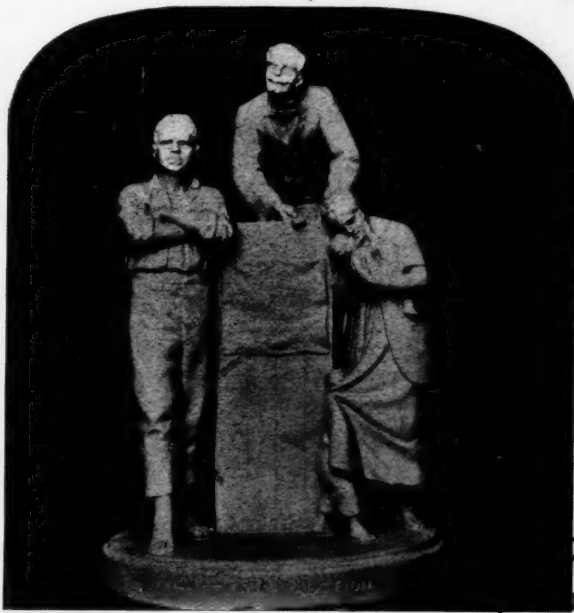
which he endeavored to induce New York dealers to carry in their shops. Fearful of the loss of southern patronage, however, they refused. He then hired men to peddle his reproductions about the streets and thus started upon his real career.

With the outbreak of the Civil War came a demand for war subjects, of which Rogers made several. He ignored the question of alienating southern sympathies, but strangely enough it was with one of his war groups *Taking the Oath and Drawing Rations* (*Fig. 4*) that he won his way in the South. He pictured the beauty of southern woman in such a manner as to appeal to southern chivalry. However, his largest sales were in New York, New England and the Middle West, where he established many agencies.

During the '70's he continued his New York studio, and made his home in that city at 145 West 43rd Street. About 1871



*Fig. 1* — JOHN ROGERS, SCULPTOR (1829-1904)  
Taken between 1865 and 1870.



*Fig. 2* — THE SLAVE AUCTION (c. 1860)

An early piece, which brought Rogers his first recognition in New York. A little stiff and a little stagey. With further experience, Rogers became exceedingly skilful in composing several figures.



but nearly all managed somehow to strike a universally sympathetic note. They were sincere, and, in most of them, there was a bit of fun. They were largely sentimental, but theirs was a sentimental period.

It was, furthermore, a period of intense national feeling—native, American. America had begun to find herself. She had become, in more ways than one, self-conscious, self-appreciative, desirous of self-realization and self-expression. A group of genre painters came into prominence during this period, including W. S. Mount, R. C. Woodville, F. W. Edmonds, W. Ranney and others. They, as well as the contemporary Hudson River school of landscape painters, reflected this new American spirit. Their work depicted American life and manners in a style and technique purely American in origin and development. Like Rogers, these men were largely self-taught, and were untouched by the European tradition.

I can fancy the professional art critic passing over the work of Mount and Woodville with scant ceremony. Compared with the finished, more imaginative work of the French and Dutch genre schools, it indeed appears primitive, almost childish. Most critics mark down the value of work so photographically narrative as theirs. But the student of the development of American art, the connoisseur and collector of Americana,



Fig. 9—THE RETURNED VOLUNTEER

This, like the preceding, falls into the Civil War category. The emphasis is placed upon the adventurous and heroic aspects of campaigning rather than upon its squalor or its gruesomeness. In this it is at variance with the present point of view.

can afford to ignore the verdict of the critics. He will perceive that the work of our ardent and sincere primitives has its very real value as representing, historically, one productive period of American art, perhaps the most completely American period we have experienced. And it supplies a record of the costumes and customs, the mental and moral viewpoint, of the American people of its day. It expresses the common life of the time.

What Mount and Woodville did on canvas, John Rogers, their contemporary, did in clay and plaster, and with much the same ideals and purposes. His was genre sculpture, honest and unaffected, and based upon an ancient and sound tradition. Therein lies its appeal to American antiquarians and collectors. A Rogers group is even more eloquent of a past generation than a Bennington pitcher or a Hitchcock chair. As a rule it is truer to life than a Currier print.

The greatest fault in the Rogers groups, to my way of thinking, lies in their material. It is not only perishable but rather unlovely. The reddish plaster cast was dipped in a sort of paint that dried to a dull putty color, and this paint has a tendency to flake off, so that few existing examples are perfect and unmarred.

Modern collectors have been asking how this coating may be renewed. Rogers himself was aware of this difficulty



Fig. 10 (left)—COUNTRY POST OFFICE

This falls into two categories, that of the Civil War, and that of domestic genre. The local cobbler, who also occupies the exalted position of postmaster, is quite as much interested in the letters which pass through his hands as are the recipients.

Fig. 11 (right)—THE CHARITY PATIENT

Call it sentimental slush, story telling, anything else equally derogatory—yet the appeal of this group may not be gainsaid.



exceedingly popular were *Coming to the Parson*, *Weighing the Baby*, *Fetching the Doctor* and *Neighboring Pews*. Joseph Jefferson posed for the three scenes from the story of Rip Van Winkle. *The Football Players* was Rogers' last work.

Rogers found it desirable to have most of his groups cast in bronze to secure permanence. Some of these casts are preserved in the studio at New Canaan; others are in the possession of the Metropolitan Museum of Art, New York, and the Museum of the Brooklyn Institute of Arts and Sciences.

Rogers also executed at least two large pieces of sculpture. One is the equestrian statue of General John F. Reynolds, who was killed at Gettysburg. This statue now stands before the City Hall in Philadelphia. The other is a Lincoln statue which stands in a small park in Manchester, New Hampshire. He also executed busts of William Cullen Bryant, Henry Ward Beecher and other notable contemporaries.

The circular to which I have referred is interesting in that it gives the prices current at the time. Most of the groups were 16 to 30 inches high and weighed from 40 to 225 pounds when packed in sawdust. The commonest prices were \$10, \$12 and \$15 each. Here are a few of the subjects listed:

*The Council of War*, 24 in. high, 170 lbs., \$20.

*Polo*, 21 in. high, 225 lbs., \$15.

*The Mock Trial*, 21 in. high, 150 lbs., \$20.

*Is it so nominated in the Bond?* 23 in. high, 150 lbs., \$20.

*The Wrestlers*, 27 in. high, 150 lbs., \$25.

*Fetching the Doctor*, 16 in. high, 52 lbs., \$10.

*Going for the Cows*, 12 in. high, 55 lbs., \$10.

Single statues, such as *Hide and Seek* and *Bubbles*, stood 40 to 50 inches high; weighed 250 to 390 pounds, and cost \$25 and \$30. All the designs were patented.

Fig. 6 (below) GOING FOR THE COWS

A small boy, an active dog and a woodchuck hole, with an untroubled horse in the background—they gain perhaps too much from the title printed beneath, but they would be comprehensible without it.

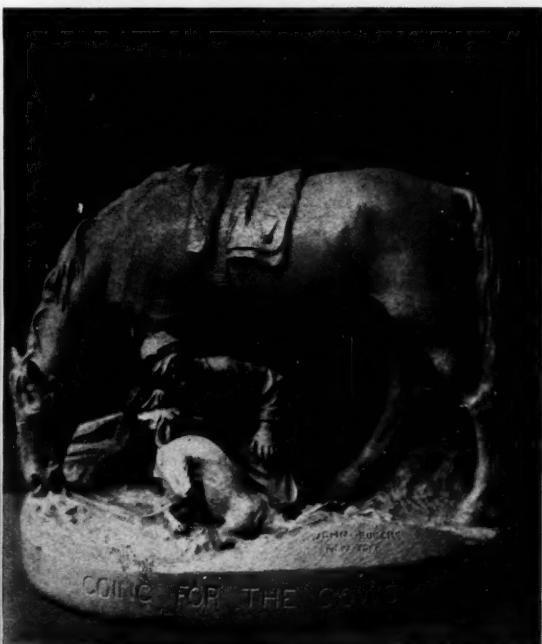


Fig. 7 — ABRAHAM LINCOLN

This head of Lincoln has been cut away from the rest of the group entitled *The Council of War*, in order that it may be studied on its own merits. A sculptor capable of the thought and the technical execution here revealed deserves serious consideration as a master.



Fig. 8 — RIP VAN WINKLE

For the popularity of Rip Van Winkle, Joseph Jefferson was quite as responsible as was Washington Irving—perhaps he was more so. Rogers used the actor in stage garb as the model for this group.

Of the plaster groups, the Essex Institute of Salem, Massachusetts owns probably the largest collection—fifty in all. The Manchester Art Association had many but they were destroyed by fire in 1902. The Association for the Preservation of New England Antiquities, and the town of Harwich Center, Massachusetts have each started collections, and there are a number of individual collectors of Rogers groups including Benjamin W. Arnold of Albany, New York, and members of the Rogers family.

There has been some difference of opinion as to the art value of the Rogers groups. They have been called crude, painfully literal, lack-

ing in idyllic imagination, stiff in technique, and doomed by the sad putty color of the outer covering which peeled off and revealed the reddish plaster beneath. They have been called curious rather than artistic. Certainly they have little in common with the classic, or European, art tradition.

But when all has been said in the way of adverse criticism, the fact yet remains that the Rogers groups possessed a quality of appeal that went straight to the American heart of their time. They were at least popular. Rogers was the people's sculptor, and he was content to let the American people serve as his critics. He was, in a way, a pioneer—perhaps the first to show his countrymen sculpture as a living art.

Technically, his figures were well grouped, well posed, well drawn. His portraits were faithful likenesses, his types unmistakable.

His Civil War groups had, of course, a strong appeal at the time;





Fig. 3 — THE FUGITIVE'S STORY

Whittier, Beecher and Garrison, three notable abolitionists, are shown here in really striking portraiture, which differentiates character as well as outward lineaments.

he opened a summer studio in a room over the village store in New Canaan, Connecticut, and lived during the summer months in an old house near the station. Becoming fond of New Canaan, he built a house and studio there in 1877, and moved into them the following year. This house, still occupied by the Rogers family, stands well back in a broad lawn, with old trees all about. On clear days there is a view of Long Island Sound from the back windows. Quite near the entrance gate, at the right, stands the small studio building.

During the summer, for many years, Rogers worked here, and here he spent two winters. But, as he found it difficult to keep the New Canaan studio sufficiently warm in winter, he was accustomed to spend the cold months in New York. A few winters were, however, spent in Stamford, and it was here that he executed his famous statue of General Reynolds. Finally he retired to New Canaan.

During all these years Rogers maintained showrooms in New York. I have before me an advertising circular of *Groups of Statuary by John Rogers* (Fig. 12) which was issued in 1882, from 23 Union Square, New York.

As an artist, Rogers did not fail of recognition. In 1863 he was made a member of the National Academy. He also became a member of the Century Club. He exhibited at the Paris Exposition in 1867; and, at the Columbian Exposition in Chicago in 1893, he was awarded a gold medal for a dignified seated statue of Lincoln.

After 1890 he worked under great difficulties because of the physical affliction which eventually caused his death—*paralysis agitans*, or palsy. He was obliged to give up work altogether in 1893, and in 1904 he died in his New Canaan home.

Altogether Rogers modeled about eighty groups; I have a list of seventy-seven titles furnished by the family. Of some of these as many as 3,000 copies were sold; and it has been estimated that, all told, not less than 100,000 groups were distributed about the country.

In a general way, the subjects represented fall into four classes: Civil War scenes, domestic life of the period, popular legends, Shakespearean subjects.

The war groups were never gruesome but represented the Union soldier off duty or doing his daily work. Perhaps the most famous was *The Council of War* (Fig. 7) in which Lincoln, Grant and Stanton figured. All were considered excellent likenesses. *The Slave Auction*, praised by Henry Ward Beecher, was, perhaps, the best known at the time. Rogers himself considered *Taking the Oath* his best work.

The following autograph letter, preserved by the sculptor's family, is not without its historical interest:

Washington, June 13, 1864  
MR. JOHN ROGERS,  
New-York.

I can not pretend to be a judge in such matters; but the Statuette group *Wounded Scout — Friend in the Swamp* which you did me the honor to present, is very pretty and suggestive, and, I should think, excellent as a piece of art. Thank you for it.

Yours truly,  
A. LINCOLN.

*The Checker Players*, executed in 1859, marks the real beginning of the Rogers groups. Other genre groups of this type which became

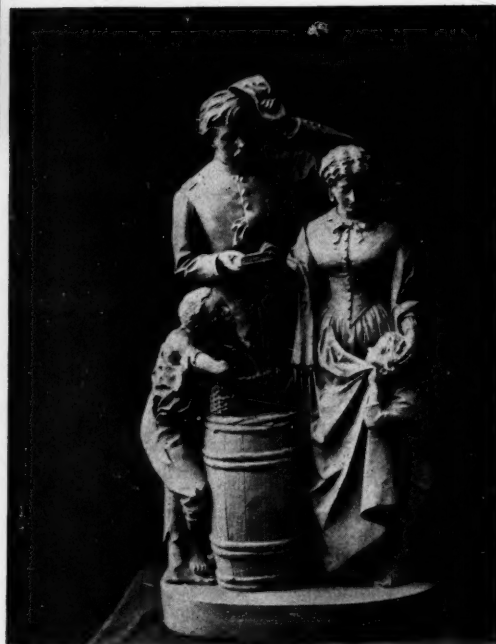


Fig. 4 — TAKING THE OATH AND DRAWING RATIONS

There is good grouping and good modeling here. It is, of course, a story telling piece, but the telling is accomplished with a very subtle dramatic sense.

Fig. 5 (below) — THE CHECKER PLAYERS (c. 1859)

This was Rogers' first successful group, originally shown in Chicago. Humor, action, characterization, all attributes of Rogers' work in the category of genre, are here observable.





and in his circulars offered directions for renewal, which are perhaps as good as any that might be suggested today. Dirt may be easily washed off with soap and water. The color, says the circular, may be matched by mixing "zinc white in oil" with turpentine and tinting it with enough "burnt umber in oil" to match. Rogers sold refinishing color in bottles for fifty cents, with brush and directions. Broken parts, he said, could be stuck on with shellac varnish, while nicks could be filled with putty and colored.

The fact that Rogers groups are fragile has made them rare enough to arouse the interest of collectors, though I doubt if they will ever be widely collected or will acquire high values. They are too large to be comfortably collectable in quantity. Nevertheless I look for some slight activity in Rogers groups among collectors of American antiques, and it is to be hoped that existing examples will be preserved for the sake of what they express of American family life of forty years since.



Height, 21 in. Length of base, 21 in. Depth from front of base, 11½ in. Weight when packed, 150 lbs. Price, \$20.

**The Mock Trial.**—This represents a parlor scene where a young man is charged with committing some offense. The lady, who takes the part of prosecuting attorney, is delivering such a withering and sarcastic argument to the judge against the prisoner, that he turns round for protection to the young lady policeman who has him in charge.

Fig. 12 — ROGERS' SELLING METHODS

A facsimile of an advertisement in the Rogers' sales catalogue for 1882. The appeal to the Main Street mind of the day is obvious.

#### A CAUTIONARY WORD

ONE of its most important functions ANTIQUES considers to be that of recording, whenever possible, the history of those American arts and crafts which have, at any

time, exercised a considerable influence upon American life, or have clearly reflected American taste. In the performance of this function it is inevitable that the magazine shall occasionally publish pictures of things which, while historically interesting, perhaps *because* of their very banality or ugliness, yet have little or no value as collectable works of art. This word of caution is, perhaps, particularly pertinent in view of the present publication of Mr. Dyer's careful article on John Rogers and his groups of statuary. Both the artist Rogers and his work offer an interesting chapter in the history of American culture. Their appeal was to that underdeveloped aesthetic sensibility which requires some kind of story as a sauce to whet its appreciation of the quality of visual form. As one will perceive in studying a Rogers' sales catalogue, the attribute emphasized in all the groups was, primarily, that of the story.

Incidentally, some of the groups were good sculpture; occasionally, indeed, uncommonly good sculpture. But, on the whole, their obviousness, oftentimes their silliness, and, too frequently, their evidences of hasty workmanship seem to preclude the possibility that they will, as a class, ever rank high in the history of American art. They were, and are, an interesting commercial product, which caught the fancy of a democracy brought up with a traditional reverence for statuary as a token of good taste, and — thanks to the growth of wealth following the Civil War — fast coming into possession of homes that were grandiloquent but yawning chasms, calling insistently to be filled with decorative embellishments.

Against the background of the barren pier which separated the high, heavily swathed windows in the fore part of the brownstone dwelling or the mansard mansion of the seventies and eighties, a Rogers group, reposing upon a marble topped walnut table whose contours were warty with glued buttons of burl, was a kind of household godsend. It killed a certain amount of bare space; it was more decorous than an imported Venus of marble or bronze; it meant something, even to the tired Victorian business man; it was, furthermore inexpensive. What more could be asked of art for the home?

Rogers groups are brittle things. Many of them have long since found their way to the dust bin, following the cataclysms of rigorous housecleaning. Others were, in time, laughed out of the parlor and into the junk shop, whence some have now begun to emerge into a state of purgatorial semi-recognition. If anyone today buys Rogers groups, therefore, it should be for much the same reason that, of old, prompted their purchase; namely their capability for filling a considerable space at a negligible price.—EDITOR.

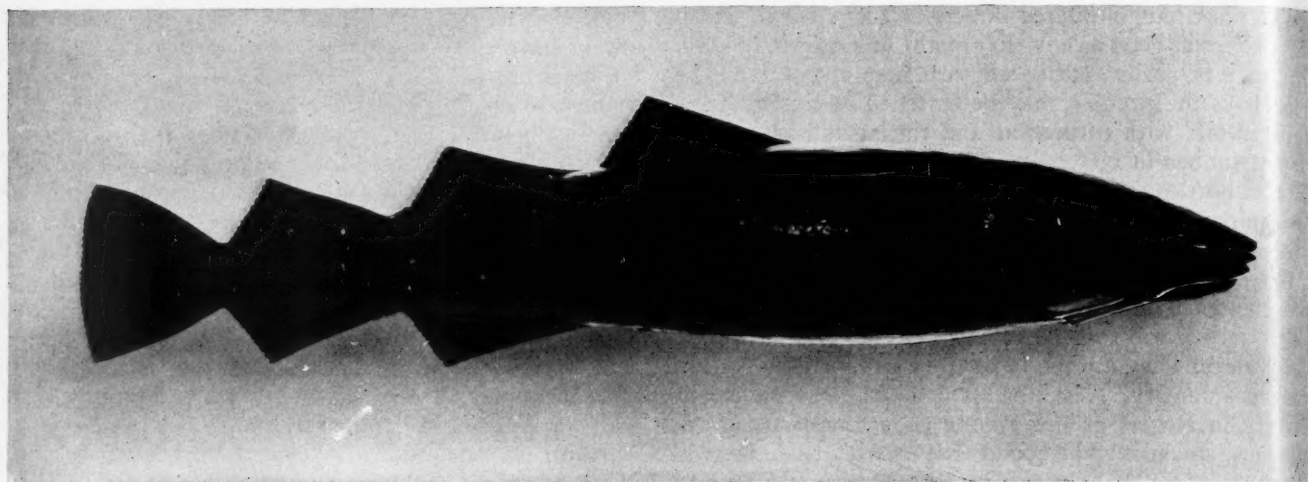


Fig. 1 — THE SACRED CODFISH OF MASSACHUSETTS (length 4 feet 11 inches)

This carved wooden effigy of a codfish now hangs above the rail of the visitor's gallery in the Massachusetts House of Representatives. The grounds for attributing this work to John Welch of Boston are outlined in the accompanying article. For this successful photograph taken under conditions of extreme difficulty, *ANTIQUES* is indebted to the skill of George B. Brayton. For their co-operation in obtaining permission for photographing and for gaining access to interesting information, Charles O. Holt, Sergeant-at-Arms, Ellen Mudge Burrill, Chief Clerk in the Sergeant-at-Arms Department, John H. Edmonds, State Archivist and Fred H. Kimball, Superintendent of Buildings, deserve sincerest thanks.

## John Welch, Carver

By MARY LOUISE BROWN

AMONG the craftsmen of Colonial days was a master carver whose work, except for one famous and unattainable specimen, has apparently thus far eluded the eye of the collector. The most widely known antique in New England, as far removed from the grasp of dealer or purchaser as the *Mona Lisa*, is the so-called Sacred Codfish which swims in space above the balustrade of the visitor's gallery in the House of Representatives at Boston. This relic of early Colonial days is claimed as the work of a resident of old Boston, whose name is recorded in the annals as John Welch, carver.

Besides the Sacred Codfish there exists, so far as is known, only one other specimen of Welch's handcraft, the oval mirror here pictured. The history of this mirror and a tradition treasured in the family whose inheritance the glass has been for a century and a third furnish evidence as to the origin of the famous Codfish.

That the Sacred Codfish is not a myth, nor properly a theme for mirth, may be discovered by visiting its shrine in the Massachusetts State House and by reading its history which, in 1895, was recorded by a committee of legislators in a thin volume entitled *The Historic Codfish*, now somewhat rare.

### THE STORY OF THE CODFISH

It was in no ribald spirit that the early lawmakers deemed it fitting that a symbol of the source of their rapidly increasing prosperity, the harvest of the sea, should adorn the House of Representatives of the Province. The industry that taxed the courage of the hardest manhood and provided, as well, the chief export of the Province was represented, tradition says, by an effigy of the chief fish of the Atlantic. This, a primitive Codfish,

it is generally believed, was destroyed when the Town House was burnt in 1747.\*

In the following year, the present *old* State House, at the head of State Street, was built. Among its adornments was, doubtless, a new Codfish. In 1773, a bill was presented by Thomas Crafts, Jr. to the Province of Massachusetts Bay, "To painting — Codfish . . . 15 shillings."

If this charge was for retouching and restoring the pristine colors of an already time-dimmed figure, it confirms the belief that official Codfish number two was wrought as early as the middle of the eighteenth century. That this image was the work of John Welch, then in his early prime, and that it is the identical image which we now venerate seems quite possible.

Yet, if it is the identical Codfish restored by the brush of Thomas Crafts, Jr., it must have survived some months of companionship with the British troops, which, from the British occupancy of Boston until Lord Howe's

\*It should be observed that the tradition of a wooden Codfish in the Court House, built in 1712 and burned — with much good liquor in its cellar — in 1747, has no documentary support whatever. John H. Edmonds, State Archivist, remarks that, in the *Council Records 1692-1742*, there is no evidence of the existence of such an effigy.

A valuable little guide book entitled, *The State House*, prepared by Ellen Mudge Burrill, and published under State auspices, observes (p. 126) "Possibly an emblem hung in the old State, or Town, House . . ."

On the whole, however, it would seem that the crediting of a Codfish emblem to the early building is due almost solely to the easy assumption that what existed in 1773 had existed as long as there had been an official meeting-place in the Province.

Mr. Edmonds and Miss Burrill are one in the belief that no "Sacred" Codfish was known until the rebuilding of the State House after the fire of 1747, and that this figure, repainted in 1773, is the same as that which now adorns the House of Representatives. Their position seems to be well taken.

The attribution of the Codfish to John Welch is, again, based solely on tradition, but a tradition which, like that of this carver's authorship of the mirror, is so deeply implanted in family memory and belief as to be worthy of such respect as to justify its printing here in *ANTIQUES*. — ED.



evacuation of the city in 1777, were quartered in the old State House. The report of the legislators, above referred to, clearly enough implies belief that the Codfish was butchered to make a British holiday. Here is the romantic speculation of the solons:

Mayhap some burly British trooper, quartered in the improvised barracks of the old State House, took umbrage at the spick and span elegance of the newly painted emblem of Colonial independence and thrift. Such a one may have torn the cherished symbol from the wall whence it had offered aid and comfort to the rebel patriots, with its assurance of the material wealth accessible to the embryonic State, and, in the spirit of vandalism so prevalent at that age, used it to replenish his evening campfire. Whatever may have been its fate in that political upheaval, no record was left to tell the tale.

Whether there is reason as well as romance in the speculation remains to be seen. The Codfish does not appear in official report between 1773 and 1784. On March 17 of the latter year, Mr. Rowe (the patriot at whose wharf was enacted the crowning scene of the Boston Tea Party) made a motion in the House of Representatives; "that leave might be given to hang up the representation of a Cod Fish in the room where the Houses sit, as a memorial of the importance of the Codfishery to the welfare of this Commonwealth, as had been usual formerly."

The language of Mr. Rowe's motion is somewhat ambiguous. To the compilers of the report on *The Historic Codfish* it appeared to mean a quaintly worded proposition to replace the former image, which had disappeared, with a new emblem—doubtless the present Codfish. However, if Mr. Rowe used the definite article advisedly, "*the* representation of a Cod Fish," he may have been referring to the original well-known figure and have been proposing its restoration to its wonted place.

It is to be observed, further, that Mr. Rowe moved that leave be given *not* to have an effigy *made*—a process which would have called for an appropriation of funds—but merely to have *an effigy hung*—an act of permission quite probably referring to an object already existent. In any case, the motion was passed, and the Codfish was reinstalled.

This Codfish of 1784, whether the first, the second or the third to bear the esteem of the Commonwealth, has been twice removed: in 1798, when the General Court was transferred from the old State House to the Bulfinch State House; and in 1895, when the House of Representatives, having outgrown its quarters in the Bulfinch front, moved into its present spacious chamber in the extension. Before leaving its historic hall, the last act of the House was to appoint a committee to inquire into the history of

the Codfish, which "had never missed a roll-call nor a debate," and which had been the silent witness of the rise and decline of several generations of statesmen.

#### WAS WELCH THE CARVER?

Probably because they found only oral tradition from an aged descendant of John Welch to confirm the tradition of the origin of the sculpture, the committee of legislators left on record both doubt and affirmation as to the reliability of the unrecorded history of the carver of the figure. At once conceding and contradicting this evidence, the *Historic Codfish* says:

There seems good reason to believe that this missing fish [the figure whose fate during the British occupancy of Boston is in question] or its successor, which has come down to us, was carved by one John Welch, a Boston patriot.

The descendants of John Welch have always insisted that he carved the State House codfish of today. His great-great grandson [*sic.*] Capt. Francis Welch, is now [1895] living in Brookline at the age of eighty-six, and he has recently stated that the truth of this assertion has always been recognized among the family traditions. . . . Captain Welch's father repeatedly told him that he heard the story from the lips of his grandfather and never expressed the least doubt in regard to it.

The mistake of a generation in reckoning the relationship of Captain Welch to the carver may have influenced the legislators, or the extreme age of the witness may have caused them to discount his testimony, for they then proceeded to remark:

Conceding the authenticity of this tradition, a question remains as to which of the two codfishes was the handiwork of John Welch. Welch died Feb. 9, 1789; so that, if he carved the fish now in the State House, he must have been in his seventy-fourth year. This seems unlikely; whereas he might easily have wrought the codfish Thomas Crafts painted; and it is quite probable that in the growing vagueness of domestic tradition the identity of the two may have been confounded. . . .

Recognition in the report that the earlier figure is the Codfish of the Welch family tradition helps to strengthen the theory that Mr. Rowe moved to *restore*, rather than to *replace*, the familiar figure, "as has been usual formerly." That Captain Francis Welch knew the story of the Codfish from one who learned the facts from the carver himself is more than likely.

#### THE JOHN WELCH MIRROR

That the mirror here illustrated is the work of John Welch is a long-cherished, undisputed, family tradition. About two years after the carver was carried to his last resting-place in his flat topped, brownstone tomb "in the front range" in King's Chapel Ground, his daughter Susannah married, for her second husband, Captain Jeremiah Brown, of Providence, Rhode Island. On her journey to her new home she carried in her lap her precious

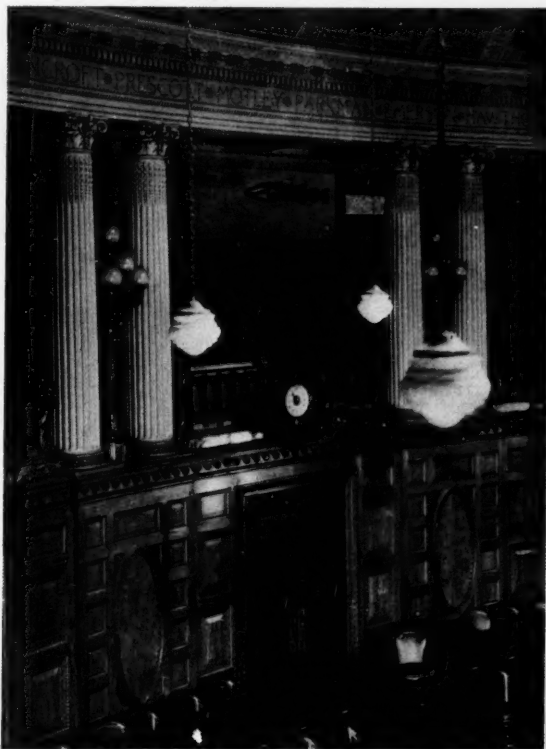


Fig. 2—THE HOUSE OF REPRESENTATIVES—BOSTON  
STATE HOUSE  
The present placing of the Codfish is here clearly shown.



mirror, guarding its carved frame and the glass it still holds against injury from the jolts of the long, rough roads. Since that journey of 1791, the mirror has hung on the walls of the homes of four generations of John Welch's descendants.

From time to time members of the Brown family have made pilgrimage to Beacon Hill, as to an ancestral shrine, to see the famous image carved by their ancestor. In the writer's early girlhood she was taken to the State House by her father, who told her that the queer, staring Codfish hanging there was made by her great-great-grandfather; and that *his* father (the son of Susannah, daughter of the carver) had told him, when as a lad he first visited Boston, to be sure to go to see the old Codfish which his great-grandfather had carved so long ago. Thus the old looking-glass, which was a familiar and not highly esteemed household utility, became invested with a new importance because of its relationship to the famous Codfish.

#### THE LIFE OF JOHN WELCH

In *The History of the Ancient and Honourable Artillery Company of Massachusetts*, by Oliver A. Roberts, is a compilation of the public records concerning John Welch, carver. He became a member of the Company in 1736, and held various ranks until he was made captain in 1756. Born in Boston August 19, 1711, about the time that little

Ben Franklin was paying too dear for his whistle, John Welch, of the third generation to bear the name, lived through epoch-making times. His public service included the offices of tithing-man, collector of taxes, clerk of the market and scavenger. In 1733, he leased from the selectmen a wooden building on Dock Square, which he held until 1758. It is safe to assume that then he had become prosperous enough to own his own shop. In that year he was living in Green Lane, which is now Salem Street. His home was pleasantly situated, as Green Lane deserved its name. It must have been a dwelling of generous proportions, commodious, enough to house fifteen British soldiers, who were quartered upon John Welch during the fortnight before the surrender of Louisburg, in 1758. After the rejoicings over the victory had given place to disapproval of the Stamp Act and other plans to make the Colonies pay the cost of the war, and the presence of Redcoats in Boston had become increasingly irritating, fifty prominent citizens, including John Welch, signed a petition to the King charging the officers of the Crown with appropriating to their own use money belonging to the Province.

With this record of a long and honored life, it is a matter of regret that so little is known of Welch's work. It may be conjectured that his art found expression in three fields: namely, in ship carving, in architectural embellishment and in the making and adornment of domestic furniture.

#### WHAT ARE HIS WORKS?

That the work of the carver was indispensable to ship-building is evident. Ship carving was, according to family tradition, the chief source of Welch's prosperity, and continued to be remunerative to the fourth John Welch, until the decline of American shipping after the War of 1812.

In the field of architectural adornment Welch's art might perhaps be traced through old account books. It is probable that in frieze, cornice, or chimneypiece he decorated the stately Georgian dwellings of his wealthy townsmen. Perhaps through testimony of his apprentices something may be found about his work.

In the search for specimens of furniture carved by Welch, the collector may possibly find in the Codfish and in the mirror characteristics apparent to the expert.

The graceful curves embellishing the outer and inner ovals of the mirror reveal the carver's feeling for the beautiful. The shape of head and the poise of wings of the bird above the cresting suggest that mysterious

fowl which sought death in fire and rose triumphant from its ashes—the fabled Phoenix. It may be that Welch contemplated the carving of an eagle and changed his mind. On the whole, however, we must probably accept the bird as one of those so-called "pheasants" which, apparently introduced into European art from China, took on many strange shapes to meet the exigencies of pattern.

In general design the frame must, perhaps, be classed as *sui generis*. The heavy gadrooning about the glass seems almost reminiscent of the massive style of William Kent; the scrolls and the surmounting pheasant recall the work of the Chippendale school. Departing as it does from the closely defined path of a formal style, it defies exact dating. Yet it seems safe to view the piece as pre-Revolutionary rather than later.\* As Susannah's wedding did not take place until after her father's death, the mirror was, probably, her inheritance from the house in Green Lane, and associated with her girlhood in the stirring days of the Revolutionary War.

\*Compare Lockwood, *Colonial Furniture in America*, Vol. I, Figs. 332, 333, 342, 343.



Fig. 3 — MIRROR FRAME BY JOHN WELCH (probably pre-Revolutionary)

Family tradition attests the authorship of a frame whose individuality of design implies independent thought on the part of the maker. Owned by Arthur L. Brown.

# Gazette Françoise

By HOWARD M. CHAPIN

WHAT is doubtless the greatest find in the history of American newspaper bibliography is the recently discovered file of the *Gazette Françoise* which was printed in French at Newport, Rhode Island, during a part of the year 1780. Only a very few copies of the few issues of this newspaper were printed and these few copies soon became lost or forgotten. The parlous days of the Revolution and of the period immediately following it were not conducive to the preservation of such ephemeral items as newspapers.

The historical interests of the men of that period were not focused upon newspapers, and it remained for Isaiah Thomas, the founder of the American Antiquarian Society and the author of the *History of Printing in America* (1810), to call attention to our early American newspapers and to compile the first survey of the American press. Although he made the very best possible use of the facilities at his disposal, he, nevertheless, failed to find any trace of the existence on American shores of the *Imprimerie Royale de l'Escadre*, as the printing press of the French fleet was officially designated. Stone in *Our French Allies* (1884) refers to the *Imprimerie* and to some of its imprints, but does not mention the fact that it issued a newspaper.

The earliest bibliographical mention of the *Gazette Françoise* appears to be that which I made in 1914 in an article

*The Printing Press of the French Fleet*. Advertisements of the *Gazette Françoise* appeared in the *Providence Gazette* for December 27, 1780 and in the *American Journal* for December 23, 1780, but no copies of the paper had been seen and recorded by bibliographers or historians. Indeed, there was no evidence that the *Gazette* had actually been published.

Owing to the discovery of additional bibliographical data in regard to the printing presses of the French fleet, I eventually brought my 1914 article up-to-date, and my revised paper was printed in the July 1925 issue of *Ars Typographica*. A review of this in the *Newport Daily News* led to the discovery of the file of a hitherto unknown newspaper.

The *Gazette Françoise* is interesting from many angles, bibliographical, historical and typographical. It might, in a sense, be considered a forerunner of the service newspapers of the World War. It is one of the few newspapers printed in America during the Revolution, and

the only one printed in French. It is one of the four works known to have been printed on the press of the French ship *Neptune*, the press known as the *Imprimerie Royale de l'Escadre*, which was set up on shore at Newport in 1780.

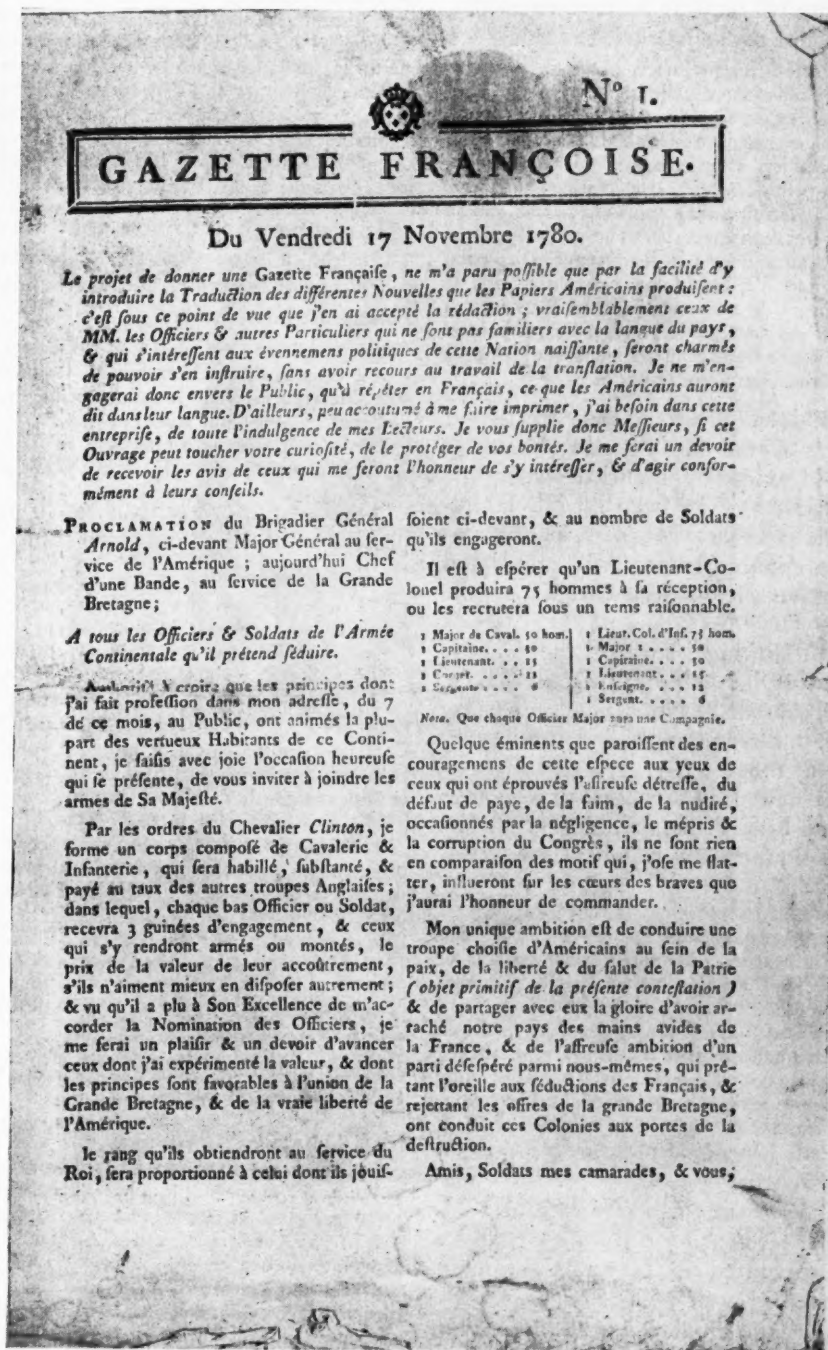


Fig. 1 — THE GAZETTE FRANÇOISE (1780)

A four-page newspaper published in the French language at Newport, Rhode Island, during a part of the year 1780. Actual size of page 34 by 21.5 centimeters.



Until recently there were only nine known imprints from this press. This file of eight newspapers increases the number to seventeen.

The *Gazette Française* is a four-page newspaper 34 cm. x 21.5 cm., with a type page of 27.5 x 17. The coat-of-arms used in the heading of the *Gazette* is the one used on the title page of the *Calendrier*. The first number is dated *Vendredi 17 Nov. 1780*, and contains an interesting article explaining the plan and scope of the journal. It reads:

Le projet de donner une Gazette Française, ne m'a paru possible que par la facilité d'y introduire la Traduction des différentes Nouvelles que les Papiers Américains produisant: c'est sous ce point de vue que j'en ai accepté la rédaction; vraisemblablement ceux de MM. les Officiers & autres Particuliers qui ne sont pas familiers avec la langue du pays, & qui s'intéressent aux événemens politiques de cette Nation naissante, seront charmés de pouvoir s'en instruire, sans avoir recours au travail de la translation. Je ne m'engagerai donc envers le Public, qu'à répéter en Français, ce que les Américains auront dit dans leur langue. D'ailleurs, peu accoutumés à me faire imprimer, j'ai besoin dans cette entreprise, de toute l'indulgence de mes Lecteurs. Je vous supplie donc Messieurs, si cet Ouvrage peut toucher votre curiosité, de le protéger de vos bontés. Je me ferai un devoir de recevoir les avis de ceux qui me feront l'honneur de s'y intéresser, & d'agir conformément à leurs conseils.

The colophon of each issue of the *Gazette* reads: *A Newport, De l'Imprimerie Royale de l'Escadre, Rue de la Pointe, No. 641*. This is evidently identical with the address of the Imprimerie as taken from an old manuscript and given by Stone (*Our French Allies*, p. 224), as 641 Water Street. Stone apparently not only translated the street names, but gave the modern instead of the contemporary name.

The file contains the following issues of the *Gazette*: No. 1, November 17, 1780; No. 2, November 24; No. 3, November 30; No. 4, December 8; No. 5, December 15; No. 6, December 22; No. 7, December 30; and the supplement to No. 7, January 2, 1781.

The greater part of the news is of a general nature as is that of the contemporary English language press. A few of the local items, which doubtless were not printed elsewhere, may be of interest:

#### AVIS DU PUBLIC

Le sieur de Bellevue, Suisse, Marchand à Newport, rue de la Pointe en allant à la Boulangerie de la Marine, a l'honneur de faire savoir au Public qu'il a seul le secret de faire une Eau pour noircir & glacer les gibernes, bottes & souliers, & conserver le cuir dans sa bonté.

Il vend la bouteille de cette Eau 8 liv. & ceux qui en désireront en détail, en auront en telle petite quantité qu'ils jugeront à propos; ceux qui fourniront la bouteille, la pinte ne fera que de 7 liv. 15 s. ladite pinte est dans le cas de durer une année entière, quand on s'en serviroit tous les jours pour une paire de bottes & de souliers, attendu qu'il en faut très-peu pour chaque chose, cette Eau s'étendant beaucoup. (From the issue of November 24.)

The appearance in Newport at this early date of a M. de Bellevue, suggests the fascinating possibility that his name may still be perpetuated in Newport's famous avenue. Here is another:

Le Sr Jastram ne pouvant satisfaire aux desirs de tous MM. les Officiers, en leur donnant à chacun des leçons particulières, a l'honneur de les informer qu'il commencera lundi prochain à donner, depuis dix heures jusqu'à douze du matin, & depuis deux jusqu'à quatre l'après-midi, des leçons générales de la langue Anglaise, à son logement chez Eléazar Trevett dans la Grand'rue, ou il satisfera plus particulièrement sur le mode & les conditions de son Ecole. (November 30 and December 8.)

Again:

#### AVIS AU PUBLIC

Tabac rapé de Virginie, à vendre au Bureau de la Gazette Française,

dans le Grand' rue pres le marché, No. 283, à trois l. la livre, à quatre s l'once & à une meilleure composition, en en prenant une certaine quantité. (November 30.)

The death of Admiral de Ternai is thus recorded in the fifth issue of the *Gazette*:

De Newport, le 15 Decembre. Charles-Louis de Ternai, Chevalier de St. Jean de Jérusalem, Chef-d'escadre des Armées navales, ancien Gouverneur des Isles de France & de Bourbon, commandant l'Escadre Française sur les côtes de l'Amérique septentrionale, est mort aujourd'hui en cette Ville; ses talents, son zèle & ses services distingués lui avoient mérité la confiance & les faveurs du Gouvernement de la Patrie, & il emporte les regrets de l'Escadre & de l'Armée. Le commandement de l'Escadre par cet événement, passe entre les mains de M. Destouches, Capitaine de Vaisseau, Brigadier des Armées navales, Officier très-estimé de tout le Corps de la Marine Française, & qui s'est particulièrement distingué dans le combat de Ouessant. (December 15.)

It is interesting to note that the French freemasons of 1780 had a sort of overseas lodge, or at least overseas meetings, at Newport, and that they fraternized with their American brothers.

Newport, le 22 Décembre 1780 Les Freres Francs & acceptés Maçons sont avertis de s'assembler chez M. Jean Lawtons proche la Maison de Ville, Mercredi prochain Jour de la fête de St. Jean, à trois heures précises de l'après-midi suivant leur résolution.

Par ordre du très-digne Maître.

JEAN HANDY, Secrétaire. (December 22.)

The *Calendrier Français* which was printed at the same press, and of which only two copies\* are known, is advertised in the *Gazette*.

"MM. les Officiers & autres Particuliers Français, sont avertis, qu'il paroîtra dans le courant du mois de Janvier prochain,

LE CALENDRIER FRANÇAIS

OU

ALMANACH,

POUR L'AN DE GRACE, 1781

Contenant, outre le calcul ordinaire, quelque Anecdotes relatives à la Révolution du Pays; l'Etat de l'Armée Américaine & Française; & celui des routes du continent, &c. (December 30 and January 2.)

AVIS

Le Rédacteur de la Gazette Française, fait savoir à MM. les abonnés & autres amateurs, que pour la plus grande facilité des nouvelles, il donnera sa Gazette tous les Mardis de chaque semaine, à commencer du 9 de Janvier 1781; & que les Bureaux se tiendront à l'Imprimerie de l'Escadre, rue de la Pointe, & chez le sieur Eléazar Trevett, dans la Grand'rue, au dessus de la place d'Armes. (December 30.)

After the colophon in the issue of December 30 appears the following note:

On prévient MM. les Abonnés qu'il paroîtra Mardi 2 Janvier, un supplément à cette Gazette.

This supplement contains the following local items:

Il a été trouvé un volume des *Contes de la Fontaine*, relié en maroquin & doré sur tranches: celui à qui il appartient, pourra s'adresser à l'Imprimerie Française, rue de la Pointe, No. 641, où on le lui remettra.

MM. les Officiers & autres habitants qui desireront apprendre la Langue Anglaise, peuvent s'adresser au sieur Phinéas Salomon Lemonier, qui la leur enseignera: il prend trois piastres gourdes par mois, & une d'entrée: il demeure chez le sieur Robert Potter, sur le grand Quai.

Phineas Salomon Lemonnier, Schoolmaster, begs leave to acquaint the Ladies and Gentlemen, in the Town of Newport, that he has opened a French and English School at the house of M. Robert Potter, No. 485, on the Long Wharf, at Three Spanish Mill'd Dollards per month, and one Dollar entrance.

Il sera donné un prix raisonnable pour des vieux chiffons propres à faire du papier, en s'adressant à l'Imprimerie Française, ou au sieur Jastram, chez Eléazar Trevett, dans la Grand'rue, au dessus de la Place d'Armes.

\*Rhode Island Historical Society and Shepley Library.



Good price will be given for old Raggs by applying to the French Printing Office, or at M. Jastram, at Eléazar Trevett's in the main street.

It will be noted that two of the advertisements printed in the supplement are in both French and English and from the advertisement in regard to old raggs, it might be assumed that the French press operated or at least planned to operate a paper mill. It is however, perhaps more probable that the Imprimerie was merely collecting raggs that might be exchanged for paper at some local mill.

There is a small bit of paper still hanging to the binding thread at the back of the existing file of the *Gazette*. This insignificant looking scrap of paper may signify that later

issues of the *Gazette* were published and were at one time bound with this file.

Other imprints from the Imprimerie Royale de l'Escadre are: the *Calendrier Français pour l'année commune 1781*, of which only two copies are known, one in the Rhode Island Historical Society Library and the other in the Shepley Library; the *Etrennes Americaines ou Articles principaux du Calendrier*, of which the only known copy was found some years ago in Paris by the eminent French bibliographer, M. A. Jacques Parès; and the *Voyage* of M. Chastellux, of which six copies are known.\*

\*The transcripts from the *Gazette* as here printed are verbatim and literatim. The reader will observe, in consequence, many departures from accepted orthography and grammar.

## Pens and Pencils\*

By HARROLD E. GILLINGHAM

THE pen, the pencil and the typewriter are so generally in use nowadays that few persons are likely to give thought to the implements for writing used by the ancients to indite their histories and their poetry, or to record current events. We are so likely to take things as a matter of course that a peep into the subject of writing and the utensils employed may be worth while.

The early Assyrians wrote with a stylus, or pointed piece of ivory, bone or metal. Their recording sheets were slabs of clay on which they incised the letters or characters. After that the tablets were dried in the sun or burnt in a kiln to preserve the writings. In the second century B. C., when papyrus is first mentioned, no account is given of the implement used for inscribing upon it; though it may have been the calamus, or arundo, a hollow tubular stalk of bamboo or grass, properly shaped and pointed. Such instruments have been traced to the early civilization of the East, where indeed, they are still in use.

Inasmuch as the early Romans used drawing pens made of two adjustable laminae, or blades of metal, between which the ink was held, it is to be assumed that similar instruments may have been used by them for writing. The Chinese use pointed brushes with which they dexterously make their curious characters, and, as early as the seventh century, Saint Isidore of Seville, that prolific Spanish writer who died in 636 A.D., alludes to the quill pen for writing.

The English word *pen*, the French *plume*, the Spanish *pluma*, the Italian *penna*, and the German *feder*, originally meant *quill pen* or *feather*. Such quills, made from the wing feather of a bird, were generally in use until the last century.

Lord Byron refers to "Nature's noblest gift — my gray goose quill," which he no doubt used and meant, when he wrote "that mighty instrument of little men." Although not unknown to the Romans, the metal pen was little used until the last century, and the writing pen which we know was not manufactured in any great quantity until about 1835.

The much used fountain pen of today is usually considered a very recent invention. Yet the type was known as early as 1709. While a fountain pen was patented in England early in 1800 by Joseph Bramah, and in the United States in 1878, due credit must be given to a Frenchman for an earlier invention of this most useful pocket combination of pen and ink. Nicholas Bion (1655-1733) "ingenieur du Roi," in his *Traité de la construction et des principaux usages des instrumens de mathématique*, Paris 1709, not only illustrates but minutely describes the making of the *plume sans fin*, or pen without end, as these devices were then called. Here is the inventor's description:

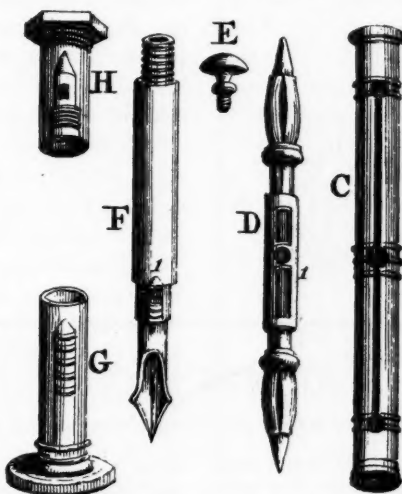


Fig. 1 — FOUNTAIN PEN AND SLIDE PENCIL  
Illustrations of the fountain pen and the pencil holder to slide, taken from Nicholas Bion's book, published in 1709. F, G and H are of the *plume sans fin*; C, D and E, of the *porte-craion a coulisse*.

This instrument is composed of different pieces of brass, silver or other metal, and when the pieces F.G.H. are put together, as shown in Figure 1, they constitute a pen about five inches long and about one quarter of an inch in diameter. The middle piece F carries the pen, which ought to be well slit and cut, and screwed into a little pipe, which is soldered to another piece of pipe of the same bigness as the lid G, in which lid is set a male screw for screwing on the cover, as likewise for stopping a little hole at the place I, and so hindering the ink from running through it. At the other end of the piece F, there is a little pipe, on the outside of which the top cover H may be screwed. In this top cover there goes a portcrayon that is to screw into the last mentioned little pipe, and to stop the end of the pipe at which the ink is poured in, by means of a funnel. When the aforemen-

\*This brief article answers the query in the Attic of ANTIQUES for November, where fountain pens are noted as for sale. Apparently, then, Bion's invention was put to practical use. — Ed.

tioned pen is to be used, the cover *c* must be taken off, and the pen a little shaken, in order to make the ink run freely. If the portcrayon does not stop the mouth of the piece *r*, the air, by its pressure, will cause the ink all to run out at once. Note also that some of these pens have seals sold red at their ends.\*

In that same interesting volume, Bion likewise describes a *portecraion a coulisse*, or pencil holder to slide, as shown in Figure 1, *c* and *d*, which is not unlike many which our grandfathers used during the middle of the last century. Note the cleverness of the small ring clasps, which slide over the split metal laminae to secure the crayon, marked *D*; and the hole marked *r*, wherein is secured the button *E* to prevent the crayon from sliding out of the holder *c*. This implement could be used from either end, and certainly it is a very clever invention for two centuries ago. But it seems not unlike the pencil first described in 1565 by Conrad Gesner, of Zurich, who tells of a piece of graphite, or lead, held between pieces of wood and used for writing and marking. The modern type of pencil, however, should be credited to Conté of Paris (1795). The type was first manufactured in the United States in 1830, by M. A. Leman of New York.

How many of us remember the gold or silver pencils

\*Edmund Stone's Translation, p. 85.

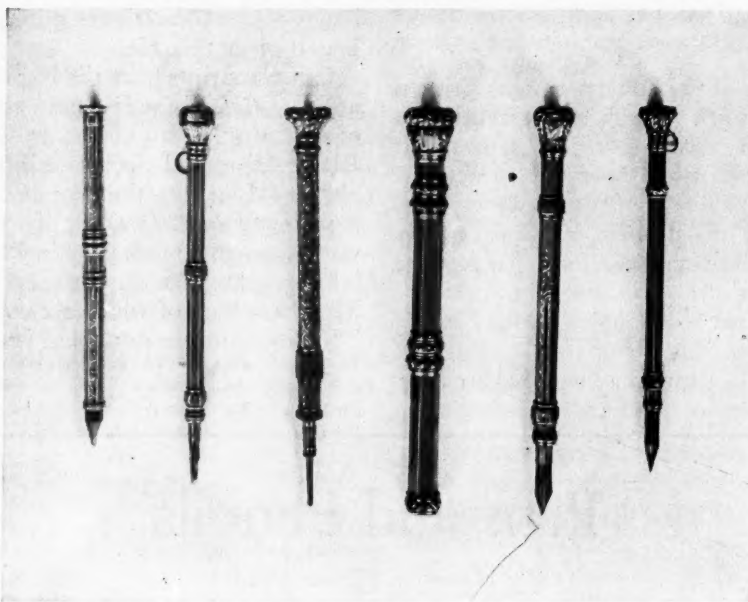


Fig. 2 — TRINKETS OF OUR GRANDPARENTS

Dainty pen and pencil holders of gold and silver were a favorite gift of the Victorian era. Here are some specimens.

and penholders of the early Victorian era, with the graceful etching and the delicate lines of the jeweler's art of that period; the small gold pens which they held and the particularly minute sticks of lead required to fit the barrel? Many of these had seals engraved on the flat cap, while others rejoiced in a decoration of semi-precious stones such as occur in the five gold holders shown (Fig. 2).

The small silver pencil holder at the left, boasts an added usefulness; at the top it carries a perpetual calendar, with the initials

for the days of the week engraved on a moveable collar. The denoting numbers for the days of the month are engraved on the six sides of the pencil case, while on the lower end appear the ten numerals and a second collar carrying a pointer, the purpose of which I do not know. At the end of this graceful and useful desk piece a seal is engraved.

When objects of such delicacy of workmanship and of such attractiveness to the eye were at their command, is there any wonder that the ladies of the period penned their missives in that fine and clear handwriting which we all admire?

## Current Books

Any book reviewed or mentioned in ANTIQUES may be purchased through this magazine. Address the Book Department.

STEAMBOAT DAYS. By Fred Erving Dayton. Illustrated by John Wolcott Adams. New York, Frederick A. Stokes Company, 1925. 436 + XI pages, 86 illustrations. Price, \$5.00.

MANY who lived and labored in New York forty odd years ago even now recall the thrill with which, on summer evenings, they used to look from the decks of Brooklyn ferryboats at the stately procession of Fall River and Providence line steamers as they swept round the Battery into the East River and disappeared up stream under the Brooklyn Bridge. The bridge in those days was still unfinished; the gossamer threads for its cables were weaving interminably to and fro; still the spire of Trinity Church stood out against the sunset sky, far above the surrounding roofs. The steamboats were gay with bunting; their decks black with passengers bound for New England summer resorts. They represented all the best that could be known or achieved in marine architecture and engine building, and it is perhaps within bounds to say that no similar craft built in the long period since their day have ever surpassed them. During those years, too, the *Mary Powell* was beating all records for speed on her trips up the Hudson to Rondout and Poughkeepsie, while the *St. John*, of the Hudson

River night line, was the largest steamboat in the world excepting the *Great Eastern*. Memories of that golden era on inland and coastal waterways are happily refreshed by almost every page of Mr. Dayton's book on *Steamboat Days*—a book that may well have an honored place on the shelf between R. D. Paine's *Ships and Sailors of Old Salem* and Mark Twain's *Life on the Mississippi*.

The popular notion still persists that Robert Fulton conceived of the steamboat in one flash of inspiration. But there were steamboats before Fulton, just as there were flying machines before Wilbur and Orville Wright. It is no detractor from the glory of these men that they profited by the luckless experiments of earlier inventors. Again and again ingenious contemporaries of Fulton had reached the point of launching their craft and even getting up steam, but something always went wrong at the decisive moment. Some factor that had not been reckoned with dashed the inventor's hopes and left him with a mere contraption on his hands for skeptics to laugh at.

One oversight of the first builders of steamboats lay in making their hulls too light to stand the weight and strain of vibrating machinery. Either the boat turned turtle or the engine exhibited



a disconcerting eagerness to break through the bilge and carry the craft with it to the bottom. It was only after the *Clermont* had proved that she could travel up stream against the wind that the scoffers were silenced.

Every successive boat that was built embodied improvements in hull and machinery, and, long before the first track was laid for the first American railroad, steamboats were plying the far western waters of the Ohio and the Mississippi. Abraham Lincoln's voyage to New Orleans when he was a youth of nineteen seems far away, yet steam navigation had then been established on the great river for more than fifteen years. The first boat to run successfully from the head waters of the Ohio to the Crescent City was the *New Orleans*, built by Robert Fulton and his partners, Chancellor Livingston and Nicholas Roosevelt. But for their enterprise, the settlement of the middle west would have been set back a full quarter century. There were no railroads, the highways were hardly more than trails through the wilderness, and travel was almost wholly by water. Flatboats carried passengers and freight. A flatboat leaving Louisville or St. Louis in May tied up at the New Orleans levee in July. The return trip up river took three months. Passenger fare from New Orleans to Pittsburgh was \$160. The tariff on freight up river was \$6.75 a hundred pounds. By 1826, the year in which Lincoln made his flatboat journey, the river steamboats were making the run from New Orleans to St. Louis in nine and a half days. By 1860 the schedule had been reduced to four days. The speed demon thus recklessly evoked his usual toll. Dickens, during his first visit to the United States, once took passage on a Mississippi packet, and was advised to choose a stateroom on the after deck, "because the steamboats generally blew up forward."

Interspersed through the author's full and detailed chronicle of early steamboat ventures, failures and successes are numerous anecdotes and quotations from the advertising and news columns of old newspapers, showing how swift was the advance in the construction of marine engines and steamboat hulls. The *Clermont* advertised to make the run between New York and Albany in thirty-six hours. Within ten years the *Chief Justice Marshall*, "the race-horse of the North River," was making the trip in fourteen and one-half hours. By 1840 the *Albany* was covering the distance in eight hours and one half, and that is close to the time of the crack boats of our day.

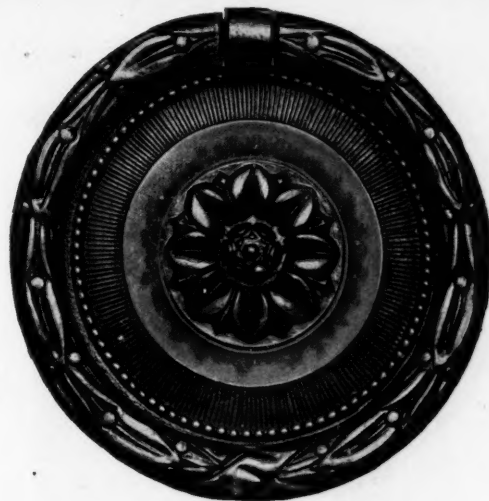
The most famous of all the successors of the *Clermont* on the Hudson was the *Mary Powell*. Mr. Dayton does not tell us what time she made between New York and Albany, but she ran half the distance — from New York to Poughkeepsie — in three hours and forty minutes. She was never beaten but once. When she was twenty-five years old, but still queen of the river, the Herreshoffs brought over from Rhode Island a new high speed steam yacht and raced the *Mary Powell* from New York to Sing Sing. After a neck and neck struggle the Herreshoffs' yacht, the *Stiletto*, nosed ahead inch by inch and won the race by five minutes. It is said that there have been Hudson River boats in these latter days that could beat the *Mary Powell*, but no Hudson River boat in her time ever did.

Virtually every phase of American steamboating is touched upon in this entertaining and informing volume — the steamboat wars on the Hudson River and Long Island Sound, the rivalries of the great transportation captains of the days following the Civil War — Cornelius Vanderbilt and Daniel Drew among them — and the mournful story of the last days of some famous boats for which there is no Valhalla save the memories of those who once trod their decks, captains and crews and passengers, who are themselves fast disappearing from the scene.

The book is handsomely embellished with nearly a hundred illustrations from the pen of John Wolcott Adams.

How To KNOW LACES. By E. H. Roberts. New York: Dry Goods Economist. 67 pages. 36 illustrations. Price \$1.50.

THERE are few things more appealing to the average woman than a bit of exquisite handmade lace. Somehow it repre-



## "IMITATION IS THE SINCEREST FORM OF FLATTERY"

TRADE names and terminology are confusing. Buyers of furniture trimmings are apt to be misled in choosing handles which, because of their design, are termed "English". All imported English trimmings are stamped "ENGLAND" for the buyer's protection.

Our S.O.C. color, a perfect reproduction of the Patina of antique brasses, is not duplicated by any other manufacturer in the world.

Recognized territorial distributors for the famous Pearson-Page brasses, made in Birmingham, England, are: —

CHARLES CORDTS & COMPANY  
106 East 19th St., New York City

JOHN DUER & SONS  
36 South Charles St., Baltimore, Md.

DE ARMOND & COMPANY  
930 Arch St., Philadelphia, Pa.

A. L. FIRMIN  
34 Portland St., Boston, Mass.

THE C. B. SWIFT CO.  
19 Charles St., Boston

Any of the above firms will be glad to serve you or you may write to us for a catalog. We are the sole distributors of the Pearson-Page Company in the United States and Canada and carry large stocks of trimmings for immediate delivery.

Wholesale Only

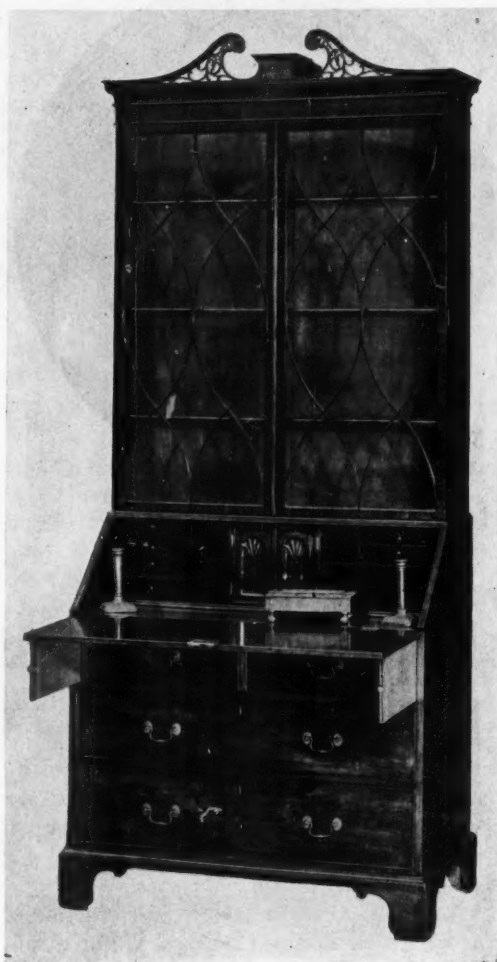
SKINNER-HILL COMPANY, INC.

Importers and Distributors

342 MADISON AVENUE  
NEW YORK

"It Pays to Select —

Where Art is Correct."



AN UNUSUALLY FINE SECRETARY DESK OF THE CHIPPENDALE PERIOD IN AGE-TONED MAHOGANY. THE CASE AND PIERCED SCROLL ARE OF RARE DELICACY—A FEATURE SELDOM MET WITH IN THE EVERYDAY ANTIQUE.

## The Colony Shops GINSBURG & LEVY

397 Madison Avenue, NEW YORK CITY

Branch at 26 E. 55 Street

AMERICAN and  
ENGLISH ANTIQUES

sents, in a mysterious manner, the very essence of that romance and glamour, once her right, which she has been forced to relinquish in this machine-made age.

Few persons in these days know enough about lace to distinguish between any but the more common varieties. Miss Roberts has recognized this and presents a slender text book characterized by a simple, workmanlike clarity that even the veriest novice cannot fail to comprehend.

She divides her subject into three sections: laces, point-laces and embroideries. Under each division she gives a brief description of every variety of lace falling into each particular classification. This she supplements by a photograph and a short sketch of the history and method of manufacture of the lace in question. Valuable suggestions to the amateur on the difference between the hand and the machine-made product are included. In a final chapter, which partakes of the nature of a lace dictionary, much of the information contained in earlier pages is conveniently condensed.

In spite of its slimness, the book is an excellent and adequate guide book and should be in the hands of the amateur of laces.

## Lectures and Exhibits

### THE LEVERHULME SALE

In response to a number of enquiries ANTIQUES has ascertained that the sale of the Leverhulme collection is scheduled for days at the Anderson Galleries during the months of February and March. At present the division of items would appear to be approximately as follows: *Furniture*, 667 lots; *Carpets*, 996 lots; *Porcelains*, 124 lots; *Paintings and Drawings*, 413 lots.

From reliable authority ANTIQUES learns that the collection is unusually rich in stump work and needlepoint embroideries of the seventeenth and early eighteenth centuries, and in English furniture of the latter half of the eighteenth century. The catalogues in the two fields of collecting most liberally represented—textiles and furniture—promise to be works of really scholarly value, since that on textiles has been prepared by W. G. Thomson of the South Kensington Museum, and that on furniture by Herbert Cescinsky.

### COLUMBUS, OHIO

The Gallery of Fine Arts of Columbus, Ohio, devoted its December exhibit to a display of early American antiques loaned by residents of the city. Perhaps the most notable exhibits were J. M. Henderson's blue Staffordshire china, which included the extremely rare Sandusky, Columbus and Detroit platters; and a group of pewter representing the Ohio pewterers of the late period—Flagg and Homan, Homan and Company and Sellev and Company.

### NEW YORK CITY

The Hampton Shops, 18 East Fiftieth Street, New York City, are exhibiting throughout the winter a collection of Spanish antiques brought together by Donna Pomposa Escandon Salamanca and Mrs. Lois S. Umben.

*The Metropolitan Museum of Art*

January 3: Gertrude Townsend, "A Talk on Lace."

January 6: Bashford Dean, "Metalwork of the Middle Ages and of the Renaissance."

January 8: Herbert Cescinsky, "English Furniture and Woodwork."

January 8: Nancy McClelland, "Materials of Decoration."

January 10: Edward Warwick, "French Costume in the XVIII Century." (Gillender Lecture)

January 12: R. M. Riefstahl, "Historic Textile Fabrics." (11 o'clock)

January 12: R. M. Riefstahl, "Textile Fabrics, Historic and Modern." (8 o'clock)

January 13: Bashford Dean, "Metalwork of the Middle Ages and of the Renaissance."

January 15: Herbert Cescinsky, "English Furniture and Woodwork."

January 15: R. M. Riefstahl, "Oriental Rugs of the Classic Periods."

### WASHINGTON, D. C.

*The National Museum*

December 5-January 5: An exhibition of American portraits, miniatures and silver. To this the first national exhibition of its kind, the greatest silver collectors—with one or two exceptions—have loaned their best pieces. An exhibit of this kind at Washington is significant of a national interest in American antiquities, which, it is hoped, may receive official encouragement from the central government.



## BYRON'S PISTOLS *and* DAGGER

A PAIR of long-barreled oriental flintlock pistols, by Rossi, the barrels, trigger guards, stocks and butts covered with silver very finely chased and heavily plated with gold. Each with its gold plated ramrod.

An oriental dagger with slightly curved blade, double-edged, ivory curved grip and sheath overlaid with chased silver — heavily plated with gold.

Used by Byron at Missolonghi and thereafter always kept by his bedside.

**\$2,500**

*Offered for sale by*

**E. P. DUTTON & COMPANY**

681 FIFTH AVENUE, NEW YORK



FRAME NO. 5400, SILHOUETTE NO. 47 "MRS. WATERS"

*Reproduced from the original in the  
Peabody Museum, Salem, Mass.*

Both frame and silhouette are excellent reproductions of the originals. The frame is of metal stamped out with a die and the silhouette is printed in black on old style paper. Price of frame \$4.00. Silhouette 50 cents extra.

**FOSTER BROTHERS**

SUMMER and MILL STREETS, *Arlington, Mass.*

*Retail Salesroom, 4 PARK SQUARE, BOSTON*

Illustrated booklet on keepsake frames sent on request



FINE OLD SHERATON SOFA from the home of an old Boston family—\$400.

### *Introducing The Treasure Room*

IN the back of my shop I have fitted out a little room with some of my choicest pieces. They move very rapidly but almost any day there will be found there several things of very special merit.

Plan to visit the shop sometime soon. The general excellence and pleasing variety of my collections will delight you beyond words.

**E. C. HOWE**

73 *Newbury Street* :: BOSTON

## The Sampler Antiques.



This old pine bed is "in the rough" but it will finish most attractively. The price is equally attractive.

*The Sampler* has many other early American things—furniture, glassware, coverlets, prints and pottery.

*Would a Seraphine in Crotch Mahogany Veneer interest you?*



**Prospect Terrace  
Cortland N.Y.**



*Genuine*  
**ANTIQUES**

*at*  
**Wholesale Prices**

**J. PARKER MERVILLE**  
AVON, NEW YORK

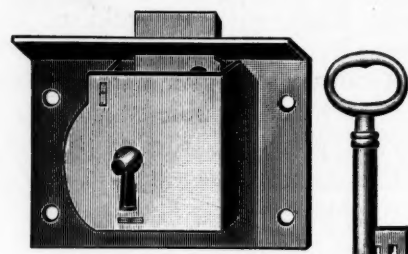
*Special Collections Made for Customers*



*Branch Office*  
227 N. Hillcrest Boulevard  
INGLEWOOD :: CALIFORNIA



No. 7711



No. 52 DESK LOCK

*Cabinet Hardware*



**A. L. FIRMIN**

34-36 Portland Street, BOSTON, MASS.



**I** HAVE ready for distribution a new hand-blocked paper which will be illustrated in the February issue of **ANTIQUES**.

Attention is called in the meanwhile to the fascinatingly novel paper here illustrated.

**HARRIET BRYANT**  
2 WEST 47th STREET, NEW YORK CITY  
and NEW MILFORD, CONNECTICUT

**THE C. M. TRAVER CO.**

23 EAST 62nd STREET, NEW YORK

**IMPORTANT ANNOUNCEMENT**

**Retiring from business May 1st**

Entire stock offered  
at attractive prices.

**THE COLLECTION CONSISTS OF**

American, English and Spanish  
furniture, textiles, glass, china,  
pewter and decorative objects.

**A WORTH WHILE OPPORTUNITY**





*A Corner of THE BLUE DOOR*

*This Month we offer:*

A Windsor washstand; a pair of fire pole screens; several hanging shelves; a Hepplewhite sideboard; a mahogany sofa table, a Phyfe type; curly maple desk; pine dresser; Queen Anne wing chair; barrel wing chair; Chippendale mirrors. An interesting collection of reproduction glass and pottery; chintzes; brocades; and an interior decoration service.

L  
U  
N  
C  
H  
E  
O  
N

**The Blue Door**

14 Prospect Street  
East Orange New Jersey  
Near Brick Church Station of D. L. & W. R. R.

T  
E  
A  
D  
I  
N  
N  
E  
R

## THE STEADY INCREASE

In Volume of Our Sales

*and*

A Growing Clientele of Discriminating Buyers

Is a Constant Testimonial to the

Quality of our Stock



You will find our store well worth visiting regularly. Unfailing courtesy and unquestioned reliability are characteristics of

**McKEARIN'S**

735 Madison Avenue

NEW YORK

*Antique woodwork need not be expensive. Good paneling may still be bought at moderate prices. Nor need the expense of installation be high.*

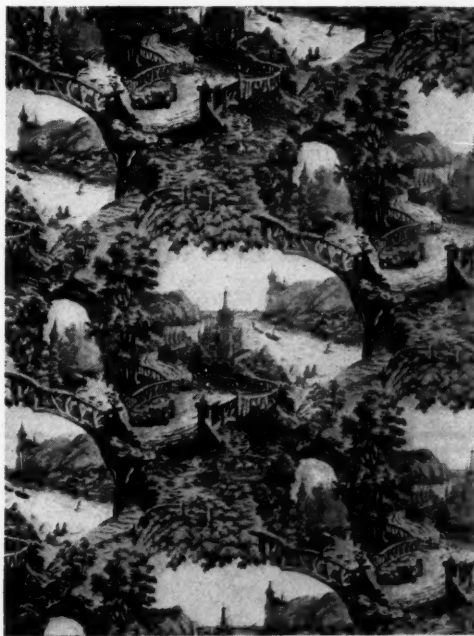
We have an unusual stock of old paneling, mantels, hardware. We can alter, install and finish woodwork. Tell us your needs and we will submit drawings and estimates.



ALSO AN EXCEPTIONALLY GOOD COLLECTION OF  
ANTIQUE FURNITURE



*The 16 East 13th Street Antique Shop*  
NEW YORK CITY



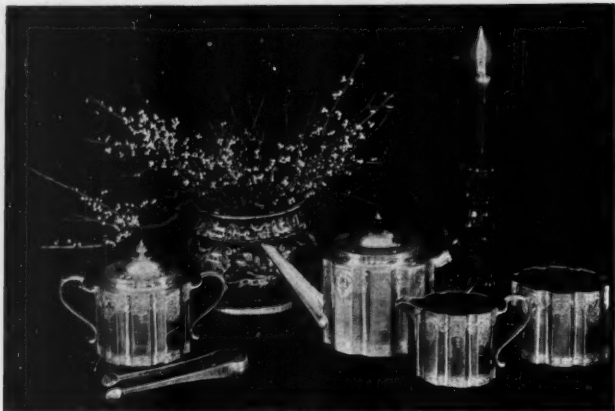
OLD SALEM PAPER — Authentic reproduction of old paper hung on one of the rooms in Dr. Cook's famous home in Norman Street, Salem, Mass. The background is white with designs in delightful warm tones of gray and sepia.

Our collection of reproductions of old prints is most interesting. If you contemplate papering one or more rooms we will gladly prepare and forward samples to you on approval. Please give style and size of room.

**THE OLD WALL PAPER HOUSE**

*Established 1861*

15 West Franklin Street, BALTIMORE, MARYLAND



ADAPTED FROM COLONIAL EXAMPLES OF AMERICAN SILVERSMITHS

## EARLY AMERICAN SILVER

Never plentiful, examples of early American silver are rapidly disappearing into permanent collections. I am glad to state, however, that I still have important reserves which I am ready to place at your disposal.

And where specimens of early handicraft are unobtainable, I can offer you reproductions of extraordinary fidelity, and adaptations of great beauty.

## GEBELEIN

79 Chestnut Street :: BOSTON, MASS.

*A name that stands for the finest in silver.*

## EARLY AMERICAN *and* ENGLISH ANTIQUES



We have just received a shipment of fine, genuine antique furniture from England, which is now on exhibition and sale together with a choice collection of early American pieces.

WE OFFER  
GENUINE ANTIQUES ONLY

**FREDERICK DENSON & SON**

77-79 E. Putnam Avenue  
Greenwich :: Connecticut  
Established 1889



GILT GESSO QUEEN ANNE SIDE TABLE WITH SCAGIOLA TOP. KENT PERIOD

## *Genuine Antiques*

IN ORIGINAL UNRESTORED CONDITION AT MODERATE PRICES. WHOLESALE ONLY.

**FRED SKULL**  
HIGH WYCOMB

*Stuart Road*  
ENGLAND

High Wycomb is 35 minutes from Marylebone or Paddington stations by express trains; 29 miles by automobile, being half way between London and Oxford on the main road.



THE STEPPING STONE

Known from coast to coast for its hospitality to lovers of antiques.

**W**HEN you come to New Haven allow enough time for a visit to my city shop as well as to THE STEPPING STONE. You will find in each an atmosphere of long ago and you will want to own the charming things which make for the atmosphere.

*There are:* pine dressers, a pine desk, chests, beds, a wing chair, stretcher tables, ladder-back armchairs, a drop-leaf table, tip tables, sewing stands, candlestands, a pine grandfather clock, etc.

SILVER : PEWTER : PRINTS : SHIP MODELS  
INTERIOR DECORATION

**MARIE GOUIN ARMSTRONG**

THE STEPPING STONE  
277 Elm Street  
WEST HAVEN

City Shop  
1175½ Chapel Street  
NEW HAVEN





Hepplewhite swell-front sideboard in mahogany. 6' long, 29½" wide at center. Original early pine chest with ball feet.

CHAIRS: TABLES IN MAPLE AND MAHOGANY  
OTHER CHOICE PIECES

## THE POET WHITTIER'S HOME

OAK KNOLL

*Danvers, Massachusetts*

Tel. 434-W

70 SUMMER STREET

*A Happy, Prosperous New Year to All*  
from

## The Francis Aye House

MATTAPOISETT

MASSACHUSETTS

WE take this opportunity to thank our patrons for their patronage during the past, and trust to have the pleasure of serving them through the years to come.

We realize that "Success" is not merely to have earned a profit in dollars and cents, but to have proven our reliability, our integrity, and thus to have gained the confidence of our patrons—that is Success.

It's doing your job the best you can  
And being just to your fellow man;  
It's making money, but holding friends  
And staying true to your aims and ends;  
It's figuring how and learning why,  
And looking forward and thinking high,  
And dreaming a little and doing much;  
It's keeping always in closest touch  
With what is finest in word and deed;  
It's being thorough, yet making speed;  
It's daring blithely the field of chance  
While making your work a brave romance;  
It's going onward despite defeat  
And fighting staunchly, but keeping sweet;  
It's being clean and it's playing fair;  
It's laughing lightly at Dame Despair;  
It's looking up at the stars above,  
And drinking deeply of life and love;  
It's struggling on with the will to win,  
But taking loss with a cheerful grin;  
It's sharing sorrow, and work, and mirth;  
And making better this dear old earth;  
It's serving, striving through strain and stress,  
It's doing your noblest—"That's Success."

Best wishes for "Success" to all

S. ELIZABETH YORK Telephone Mattapoisett 143 Write or call



THE HOME OF GENUINE ANTIQUES

Set of six Sheraton dining chairs; gateleg, Tavern and top tables; Candlestands; curly maple desks; desk on duck foot frame; curly and plain maple bureaus; carved and plain beds; highboys; Chipendale and Hepplewhite chairs; New England hooked rugs; banjo clocks; pewter; ship and whaling prints; mirrors



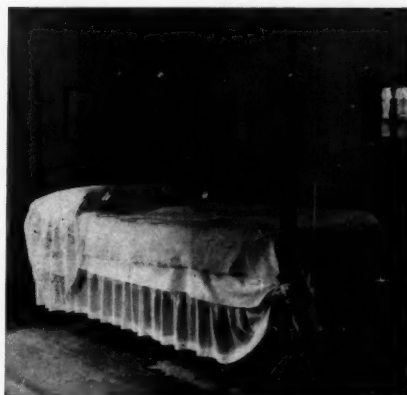
**Flora M. Boardman**

107 Clark Road, LOWELL, MASSACHUSETTS

25 MILES NORTH OF BOSTON

(Open the year 'round)

SHERATON canopy top bed, delicately fluted posts. Two mahogany grandfather clocks with brass works; one has broken arch top, small wooden doors on sides of hood; the other has fluted sides with brass ends and brass ornaments on top and moon on dial. Small, square Hepplewhite stand, inlaid top, spade feet. Queen Anne mirror, small walnut frame. Mirror, large gilt oval, 4' x 27"; numerous other mirrors including large mahogany mantel mirror. Mahogany drop-leaf dining table, inlay around feet; very fine curly maple tip table; light cherry tip and turn table; tip candlestand; numerous others. Doll's mahogany dish-top table with doll's real china tea set; child's pine wing chair. Lady's wing chair, man's wing chair, both Hepplewhite; several



SHERATON BED

very old armchairs; Windsor arm rocker. Red, blue and green Bristol glass decanters in silver plate. Castor. Set of six bellflower custard cups; colored spiral blown glass cane; pair three mold baroque decanters; pineapple set consisting of six goblets, sugar, creamer and butter dish; eight ruby wines, clear glass stems and base. Pewter. Lustre. Wood and iron high and low four posters. Rare pair of olive bronze and gilt candlesticks with hurricane globes. Two extra large, very fine, velvety hooked rugs with fringe, floral design.

**E. C. HALL**

145 Longmeadow Street  
LONGMEADOW, MASSACHUSETTS

ON MAIN ROUTE FROM BOSTON TO NEW YORK. Three blocks from the Springfield line. LOOK FOR 145 ON YELLOW SIGN!

# W. B. SPAULDING'S ANTIQUE SHOP

17 WALNUT STREET

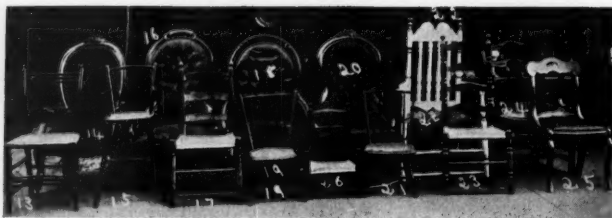
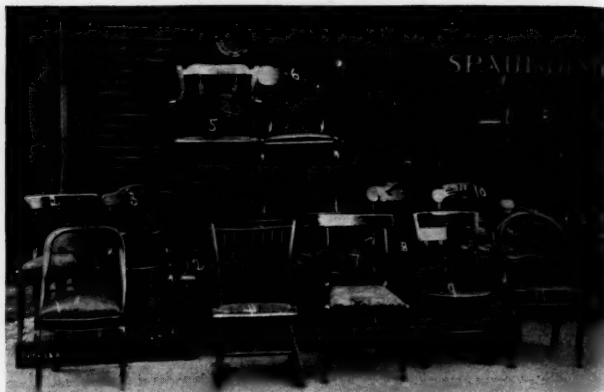
Formerly at Georgetown—since 1897

HAVERHILL, MASSACHUSETTS

BESIDES the pieces here pictured, described and priced I have my usual line of antiques — information about which you will find in former issues of the magazine.

Let me know your wants and I will forward photographs with prices for individual pieces or car lots. I cater to the dealer in all parts of the country as well as to the collector. No charge for packing or crating.

*Wishing you all a Merry Christmas and a Happy and Prosperous New Year*



1. Branch mahogany veneer on mahogany (2), \$25 for the pair.
2. Branch mahogany veneer on mahogany, odd chair, \$20.
3. Branch mahogany, nicely carved (2), \$25 for the pair.

4. Arm Windsor, maple, \$15.
5. Arm Windsor, maple, arrow back, \$15.
6. Mahogany branch veneer on back (4), \$50 for the set of four.
7. Mahogany branch veneer on back, odd chair, \$20.

8. Mahogany branch veneer on back (3), \$30 for set of three.
9. Hitchcock, beautifully decorated, original, odd, \$12.
10. Mahogany carved backs (3), \$30 for set of three.
11. Grape carved walnut, \$7 each, any quantity.
12. Maple highboy, base size 19 3/4 x 36 3/4, perfect, \$125.
13. Maple Sheraton, new rush seat, odd, \$20.
14. Armchair, grape and leaf carving, walnut, \$35.
15. Windsor high chair, maple, \$15.
16. Armchair, walnut, \$35.
17. Three-slat-back maple, new rush seat, \$7.50, each, any quantity.
18. Armchair, walnut, \$35.
19. Child's Windsor, maple, \$12.
20. Grape and leaf carved lady's chair, walnut, \$25.
21. Child's Windsor, maple, \$12.
22. Bannister-back arm, no seat, \$65.
23. Four-slat-back, new rush seat, \$20.
24. Arm Chippendale, mahogany, \$110.
25. Mahogany branch veneered back (6), \$75, perfect.



SPODE (1795-1815)  
With arms of the Clark family

CHINESE LOWESTOFT (18th century)  
Famille rose decoration

CHAMBERLAIN-WORCESTER  
(1804-1811) Floral motives

THE china here illustrated has been selected from large sets which include all the requisites for full dinner service. I invite correspondence from those seeking the finest and most appropriate tableware, old or new.

CHARLES R. LYNDE, 420 Boylston Street, BOSTON

PORCELAIN GLASS EARTHENWARE—ANTIQUE AND MODERN—FOR SELECT USAGE





## LORD CORNWALLIS WHEN VICEROY OF INDIA

A SUPERLATIVE EXAMPLE OF PAINTING ON GLASS

THIS PICTURE IS ONE OF A COLLECTION OF OVER TWO HUNDRED EXAMPLES OF THE CHINESE, INDIAN, MALAY, JAPANESE, ENGLISH, FRENCH AND EARLY AMERICAN USE OF THIS CURIOUS AND OFTEN BEAUTIFUL TECHNIQUE, WHICH ORIGINATED IN THE EAST AND WAS INTRODUCED INTO EUROPE BY CHIPPENDALE. LANDSCAPES, STILL-LIFES, FLOWER PIECES, DECORATIVE PANELS, RELIGIOUS SUBJECTS—BOTH CHRISTIAN AND BUDDHIST—FANCY HEADS AND PORTRAITS ARE INCLUDED. AMONG THE LATTER, IN ADDITION TO EUROPEAN NOTABLES, ARE FOUND WASHINGTON, LAFAYETTE, HENRY CLAY AND OTHER AMERICAN FIGURES.

## THE HOUSE WITH THE BRICK WALL

J. B. KERFOOT

ANNIE HAIGHT KERFOOT

FREEHOLD, NEW JERSEY



### Original Sheraton Sideboard

Has reeded legs. Front of very unusual and beautifully marked crotch mahogany. Panel inlay in all four columns which matches inlay on both end doors. Part of interior lined with cedar. Dimensions: 7 feet long, 47 inches high, 22 inches deep at ends, 27½ inches deep in center.

H. C. VALENTINE & CO.

209 East Franklin Street, RICHMOND, VIRGINIA

ANTIQUES

Enquiries invited.  
Photographs will be  
submitted upon request.

## Cameron-Smith & Marriott Ltd

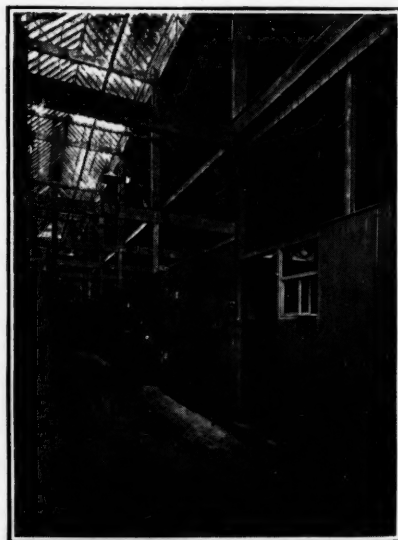


Interior of new Case-making and Packing Warehouse. We now have the finest storage accommodation and quickest service available.

SHIPPING AND FORWARDING AGENTS  
EXPORT CASE MAKERS AND PACKERS

*The illustrations below show our new Warehouses in London*

WE specialize in the careful assembling in private lock-up rooms, packing and shipping of Works of Art to all parts of the world.



Interior of new Assembling and Storage Warehouse. Showing lock-up Cubicles, enabling clients to have all their goods stored privately.

Offices:—LONDON: 6-10 Cecil Court, ST. MARTIN'S LANE, W. C. 2  
Telephone, GERRARD 3043. Cables: "KAMSMARAT," London

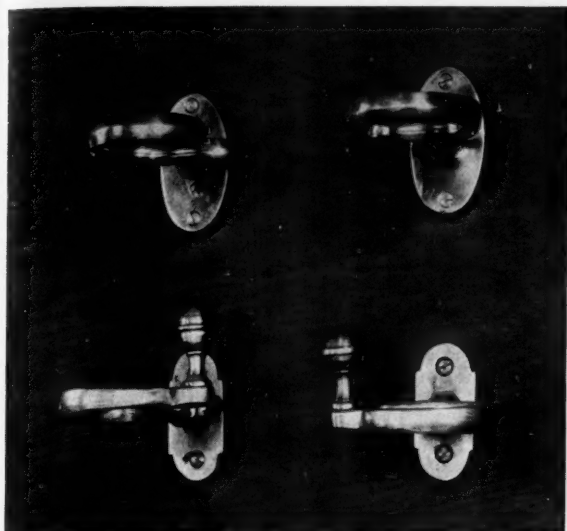
CASE-MAKING AND PACKING WAREHOUSES:—6 and 7 Whitcher Place, Rochester Road, CAMDEN TOWN, N. W. 1.

NEW YORK:—CAMERON-SMITH & MARRIOTT, Ltd., Hudson Forwarding and Shipping Co., Inc., 17-19 State Street, NEW YORK CITY.

Telephone, BOWLING GREEN  
10329-10330  
Cables: "JACBERG," New York

Also represented at Boston, Philadelphia, and principal cities of the world.





REPRODUCTIONS OF OLD JAMB HOOKS

### ACCESSORIES *for Antiques*

You may be sure of finding here at all times reproductions of old brasses, ornaments, and ironware—correct as to scale as well as period.

*Write us your needs*

*Send for our catalogue*

I. SACK, 85 Charles St., Boston, Mass.

## ANTIQUES

S. S. A. A.



If you are satisfied with English, French, Spanish, faked up American antiques, or reproductions, it will be a waste of time to visit Drewery's Mansion.

STRICTLY STRAIGHT AMERICAN  
ANTIQUES is my motto.



J. K. BEARD

*Drewery's Mansion*

RICHMOND - VIRGINIA

P. O. Box 784

AN ADVANCE ANNOUNCEMENT

*of the*

EXHIBITIONS AND SALES

OF

THE ART COLLECTIONS

*of the late*

VISCOUNT LEVERHULME

WITH ADVANCE TERMS OF SUBSCRIPTION TO THE  
ILLUSTRATED CATALOGUES WRITTEN BY W. ROBERTS,  
[PAINTINGS]; HERBERT CESCINSKY, [FURNITURE];  
W. G. THOMSON, [TAPESTRIES]; AND OTHER EXPERTS

WILL BE MAILED FREE ON REQUEST

THE ANDERSON GALLERIES

[MITCHELL KENNERLEY, PRESIDENT]

489 PARK AVENUE AT FIFTY-NINTH STREET, NEW YORK

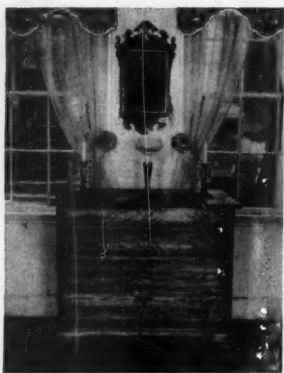


*A rare &  
unusual  
Penna.  
corner  
cupboard  
with  
butterfly  
shelves  
(Pine)*

THE *Hayloft*

BETHLEHEM PIKE  
WHITEMARSH, PA.

(3 miles north of Philadelphia City Line)



### *A New Shop Invites You*

*Illustrated:* Chippendale mirror, eagle on cresting; bronze and glass mantel garnitures; curly maple chest of drawers.

**CRANFORD COTTAGE**  
7 Smith Court at 50 Joy Street  
BEACON HILL BOSTON



### *Antiques of Distinction*

**V**ERY seldom does one find distinctive antiques. Shown at the left is a rare old specimen of Empire, wonderfully carved, with crotch mahogany covering most of the exterior. The interior is of curly maple and mahogany. For particulars write,

### **Old Mahogany Shop**

FRED R. DRURY  
813 Union Street, UTICA, N. Y.



### *Do Your Own Stenciling*

**T**HE secret of old-fashioned stenciling lay in combining a number of single designs to make various patterns, and in correctly applying the gilt. How this was done is known to very few except old-time craftsmen, of whom I am one.

Send to me for sheet of 20 designs, directions for cutting and applying, and correct stencil brush. Then you can decorate chairs, clocks, bellows, trays, etc., and preserve their true antique appearance.

*Complete outfit, \$3.50      Send check with order*

### **OLD CURIOSITY SHOP**

*E. E. White*

BELMONT . . . VERMONT

Antique Furniture, Glass, China



### *Ship Models*

*Wanderer of New Bedford*

*Western Empire, New York*

*Henry VIII, Mary Rose*

**BRASS      PEWTER  
FURNITURE  
CHINA      GLASS**

List of reference books on antique furniture, glass, china, pewter, Sheffield plate and the like, sent on request.

### **WILLIAMS' BOOK STORE**

*Under the Old South Meeting-House*  
2-4-6 MILK STREET, BOSTON, MASSACHUSETTS



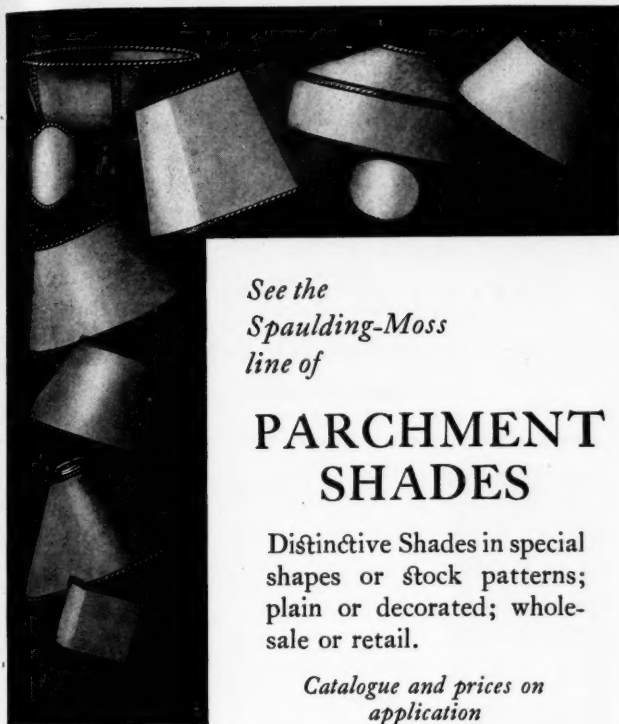
- |  |   |
|--|---|
| 1 — Shallow glass dish. \$1.25                               | 12 — Opaque pale blue pressed glass bowl. \$2.25                  |
| 2 — Medium blue Staffordshire platter (Tyrolean scene). \$10 | 13 — Sandwich plate, three nicks. \$3                             |
| 3 — Pair Sandwich goblets. \$2.50                            | 14 — Fine pale blue teapot, dolphin handle; perfect. \$12.50      |
| 4 — Pair mantel vases. \$8                                   | 15 — Sandwich candlestick; perfect. \$5                           |
| 5 — Dark blue dish with gold edge. Chinese design. \$5       | 16 — Pressed glass salt. \$2.50                                   |
| 6 — Pink lustre plate. \$5                                   | 17 — Pressed glass spoon holder; grape design in high relief. \$4 |
| 7 — Pink lustre bowl. \$8                                    | 18 — Heavy pressed glass dish. \$8                                |
| 8 — Pink lustre plate. \$4                                   | 19 — Blue salt, foot broken in one place. \$2.50                  |
| 9 — Heavy pressed glass spoon-holder, quilted pattern. \$4   |   |
| 10 — Amber pressed glass dish. \$3.50                        |   |
| 11 — Pressed glass salt. \$2                                 |   |

### **THE PETTIBONE-PEABODY CO.**

APPLETON

WISCONSIN





See the  
*Spaulding-Moss*  
line of

## PARCHMENT SHADES

Distinctive Shades in special  
shapes or stock patterns;  
plain or decorated; whole-  
sale or retail.

*Catalogue and prices on  
application*

**SPAULDING - MOSS CO.**

42 FRANKLIN STREET, BOSTON, MASS.

*"The Artist Shop"*

## BACK NUMBERS of ANTIQUES at 50 cents FOR ONE MONTH ONLY

ANTIQUES still has available a few back numbers of the issues listed below. They are somewhat shop worn but complete. During the month of January they will be sold to subscribers at 50c apiece. Thereafter, they will command a premium. Requests will be filled in the order received.

1922

February, March, May, June through December.

1923

January through August, October through December.

1924

February through August, October, November.

1925

January, February, March, May through August, October.

ANTIQUES, 683 *Atlantic Avenue, Boston*

## James Curran

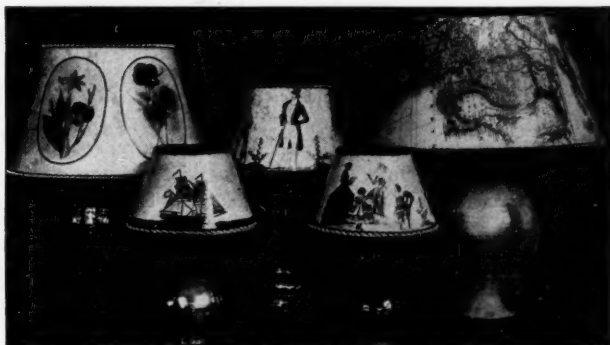
1625 *Pine Street*

Philadelphia, Pa.



## GENUINE ANTIQUES

Set of eight old American  
rush seat chairs, painted  
and decorated in gilt; two  
arm and six side chairs.  
Fine old Philadelphia man-  
tels and over mantels. Four  
post mahogany bedstead,  
pineapple design, formerly  
the property of the Lees  
of Virginia.



1-\$25    2-\$15    3-\$18    4-\$15    5-\$25

## Old Lamps of Charm

A CHARMING old whale oil lamp or old jug fitted with a parchment shade quaintly decorated with figures from Godey's Magazine, French prints, ship pictures makes a most acceptable Christmas gift. The shades are sold separately or with lamps.

Send check with order for lamps illustrated or listed.

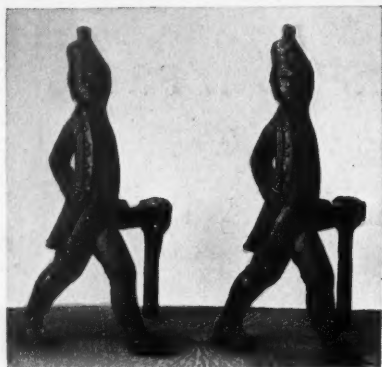
ROUND SHADES		18 inches . \$20.00		LAMP COMPLETE	
6 inches .	\$4.00	22 or 24 in.	25.00	8 inches .	\$15.00
8 " .	8.00	OVAL SHADES		9 " .	18.00
10 " .	10.00	10 inches .	\$8.00	10 " .	20.00
12 " .	12.00	12 " .	10.00	12 " .	25.00
14 " .	14.00	18 " .	18.00		
16 " .	16.00	20 " .	20.00		

## OX BOW ANTIQUE SHOP

EARLY NEW ENGLAND PINE AND MAPLE FURNITURE

130 *Charles Street* : : BOSTON, MASS.

*Summer Shop: NEWBURY, VERMONT*



*A very Rare  
Pair of genuine  
Hessian Andirons*

Also a large collection of both brass and iron fire-dogs.

*Antiques*

COBB & DAVIS, ROCKLAND, MAINE

## At 37 Charles Street

A Sheraton Sofa,  
excellent example,  
fine condition.

*Antiques in original condition*

CHARLES S. ANDREWS

37 Charles Street :: BOSTON, MASS.  
Telephone, HAYMARKET 2225

## Historical and Decorative Antiques

CATHERINE CHASE

31 Clinton Street :: BROOKLYN, NEW YORK

### SPECIAL ITEMS:

One dozen horn handled knives and two tined forks,  
very early American make.

A set of four clear glass dolphin candlesticks, single base.

A child's very unusual fireside rocker, all pine.

Pine and mahogany miniature bureaus.

*Playthings of Long Ago*



*Two Good  
Pieces of  
Staffordshire*

LEFT, \$10. RIGHT, \$8.

*Also*  
A pair of fine old yellow  
dolphin candlesticks; Currier  
& Ives prints; Harvesting  
Last Load; Lincoln, in colors.  
Good appliqué quilts; curly  
maple slant-top desk; and  
much good furniture.



JEMIMA WILKINSON ANTIQUE SHOP

*Florence W. Upson*

DUNDEE :: NEW YORK

## AUTHENTIC ANTIQUES

*Cheapest Store in London  
for Anything Antique*

Old Homestead maple, pine, mahogany furniture. Staffordshire, Leeds, Lowestoft, Pink and other Lustre, etc. Pewter; brass; colored and white glass; jewelry; enamels; samplers; silhouettes; fans, etc.

Let me ship collection to your wishes. Any quantity,  
wholesale prices, or call when next over in London.

HARRY BREWER

40 HANWAY STREET

2 doors from OXFORD STREET, London

## Interior Decorations and Antiques ✓

Three Fine Tables

- [1] Mahogany dining table (oil finish)
- [2] Maple Pembroke table
- [3] Pine tavern table

*All in excellent condition*

FREDERICK B. WALDO

88 Phillips Street, off West Cedar Street  
Boston, Massachusetts

## AUCTION SALE

January 14. Thursday at 10 A.M.

MONTCLAIR, NEW JERSEY

Watchung Community House on Watchung Avenue,  
2 short blocks east of the Watchung Avenue Erie Station.

*Trains leave Jersey City at 9.15 and 10.29. Busses leave  
Sixth Avenue and 34th Street every hour passing within 2 blocks.*

### SALE INCLUDES

Early American furniture in pine, maple, mahogany, cherry.  
Glass: Sandwich, and a few pieces of Stiegel, one blue pitcher;  
historical cup plates; Lowestoft; Staffordshire. Some historical,  
old embroideries, Chinese and American. Chinese jewelry, jade,  
ivory, enamel. Hooked and Chinese rugs—other articles too  
numerous to list.

HARRY SISSON, Auctioneer.

## MRS. CORDLEY offers

a letter written and signed by George (G. Washington) from the President of United States April 26, 1792, private, to General Williams; also set of six 9¾" pewter plates marked *Tedmarsh, London*, with crest of Gardiner, First Lord of the Manor, crested 1653, Gardiner of Gardiner Island.

*Write or Call*

812 17th STREET, N. W. WASHINGTON, D. C.  
Telephone Main 403



Some interesting pieces  
on view at all times

## JAMES VINT & SON

34 North Pearl Street  
ALBANY, NEW YORK

## ANTIQUES

Established 1857

DISCARD THE NEW—BRING IN THE OLD  
JANUARY—ANOTHER STARTING POINT  
To friends old and new and others not yet met—GREETINGS

## The COLONIAL SHOP

22-24 NORTH WATER STREET  
Located diagonally across  
from the Whaling Museum  
NEW BEDFORD, MASS.

We hope to number you among our visitors of the early year. You will feel repaid after spending a few hours among the furniture and relics of the years long gone. *SPECIALS for your consideration*—ship's bell complete with yoke; ship models, two, both clipper ships; ship in bottle—extra fine one; cellos and violins—two of each; small curly maple chest of drawers, very fine and all original; wrought iron foot scraper complete with stone; small maple finish spool bed, perfect for a day-bed; half moon serving table; set of five Hitchcock chairs, excellent type; other Hitchcocks in sets, single and in pairs; two old colonial doorways; many old fire place mantels; old paneled shutters and paneling; old doors with H and HL hinges; and much old hardware.

W. W. BENNETT, Proprietor

## The ACTON ANTIQUE SHOP

OFFERS THIS MONTH

- A small scroll-top secretary
- Two ottomans
- A pair of quart size etched flip glasses
- A gazing globe
- Two Dutch roundabout chairs
- A sampler about 16 inches square

ALL AT MODERATE PRICES

Open All the Year

Closed Sundays

## LOTHROP & TAYLOR

SOUTH ACTON :: MASSACHUSETTS  
(Six miles from Concord)

## On Exhibition

A COLLECTION OF EARLY AMERICAN  
SOUTH JERSEY GLASS

Including specimens from the Whitney, Isabella, Waterford, N. J. and Williamstown Glass Works. Also some WiStarberg and Stiegel pieces.

## RENWICK C. HURRY

7 East 54th Street  
NEW YORK CITY  
Telephone Plaza 5519

## Pennsylvania Antiques

1700-1800

UNUSUAL SPECIMENS FOR COLLECTORS



Finest decorated chests and furniture, early oak, maple, walnut and mahogany, choice ladder-backs and Windsors, geometrical hand woven coverlets, hardware, lighting fixtures, paintings, etc.

WEEK DAYS 9 to 5  
SATURDAYS 9 to 12

Personal attention Mondays and Saturdays or by appointment.

## CLARENCE WILSON BRAZER

Antiquarian

302 Crozer Bldg., 421 Market St., CHESTER, PA.

Established 1896

Telephone, 3528

Visit the "Old Reliable"

## Thorp's Antique Shoppe

321 West Front Street, PLAINFIELD, NEW JERSEY

CHARLES H. PALMER, Proprietor

WE would like especially to call your attention this month to the fact that we started buying and selling antiques twenty-nine years ago. Those were the days when hunting for treasures always brought results. How times have changed!

However, you will find in our stock many hidden treasures both in the rough and restored. We are always glad to show them.

## STAFFORDSHIRE

FIGURES :: DOGS :: PLATES  
CUP PLATES :: SALTS

PICTURES IN OLD CROSS-STITCH  
36 x 24 :: 20 x 20 :: 17½ x 13½

AND OTHERS

CHAIRS :: MIRRORS :: PRINTS

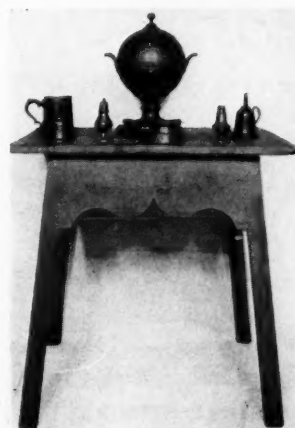
THE SHOP BEAUTIFUL

## G. L. TILDEN

State Road

NORTHBORO :: MASSACHUSETTS

Telephone 108-4



Early American  
Pine Table in  
original condition

Fine Pewter Urn  
an unusual piece

MARTHA DEHAAS REEVES  
1026 PINE STREET, PHILADELPHIA,  
PENNSYLVANIA and 20 Potter Street  
Haddonfield, New Jersey

## HARE & COOLIDGE

54 West 11th Street :: NEW YORK

### Choice Antiques

By appointment

Phone Watkins 10356

SUMMER ADDRESS:

Shop of the Two Young Men  
OGUNQUIT, MAINE



A unique collection of things out of the ordinary in the way of antiques, early furniture and household wares which includes chests of drawers, tables, glass and brass candlesticks, chairs, mirrors, glassware and clocks. An assemblage of precious things you will desire mightily.

## The Rummell Studio

1819 Jefferson Avenue :: TOLEDO, OHIO

## ELIZABETH BACON ANTIQUES

SOUTH SALEM, N. Y. *Westchester County*  
(Between Katonah, N. Y., and Ridgefield, Conn.)

In curly maple: highboy; unusual secretary; bureau with cherry posts; gateleg table; slant-top desks; chairs.

Mahogany dining and breakfast tables; chairs; and desks.

Glass; mirrors; hooked rugs. Many pieces in plain maple, pine and fruit woods.

Telephone 27 South Salem



### At New Year's Time

"THE survival of the fittest" is clearly evident on the pieces displayed in our shop.

They have serenely outlived many New Years' days without losing any part of their strength, their usefulness or their beauty.

Let us help you in your selections

## LARSEN BROS.

HACKETTSTOWN

New Jersey

### Re-seat Your Old Chairs Yourself

It is perfectly easy to repair that old rush chair yourself, and at practically no expense.

It is not necessary to wade in the marshes, nor to buy real rush. Our PAPER twist will outwear a rush seat, and looks twice as well.

DIRECTIONS for re-rushing are in ANTIQUES for August, 1924. Our prices are:

5 pounds . . . . .	75c per pound
10 pounds . . . . .	50c per pound
50 pounds . . . . .	20c per pound

About 2½ pounds per seat required  
Kindly remit with order to save time

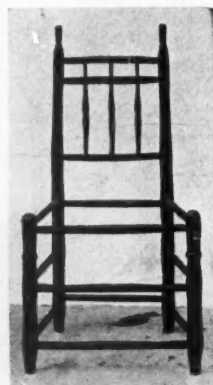
NATIONAL PATENT REED SALES COMPANY  
DREXEL BUILDING :: PHILADELPHIA

### In Ancient Portsmouth

THE seacoast towns were the earliest, and, because of world trade, the richest in the American Colonies. Here, from the overflowing family reservoirs of the past, continues a steady, if not abundant, flow of fine heirlooms into the markets of the present. This, in part, accounts for our ability to offer, at all times, antiques of unusual interest; at many times, antiques of rare distinction.

## HORACE M. WIGGIN

350 STATE STREET PORTSMOUTH, N. H.



### Offerings

BOW FRONT CHEST OF DRAWERS in old cherry wood

PINE BLANKET CHEST

PEMBROKE TABLE

HOOKE RUGS

Pair of STENCILED CHAIRS

CUT OUT SPLAT

AGNES T. SULLIVAN

Guaranteed Antiques

24 Steel Street, AUBURN, N.Y.

### The Pontil-Mark Antique Shop

OVER one hundred years ago there lived, on Mulberry Street, in old New York, a certain distinguished citizen whose voice was one of authority in the civic affairs of his day. His political power was excelled only by his charm as a host. The warmth and cheer of his New Year's parties were long remembered by those who were fortunate enough to be his guests.

For use at these parties, he imported, from England, a large three branch candelabra, a pair of candlesticks, with snuffer and tray, silver-plated on copper, and a wonderful tea set.

I have these beautiful relics of old New York in my shop.

## MRS. FRENCH

69 North River Street

WILKES-BARRE

PENNSYLVANIA





### *A New Shop*

ISABEL CARLETON WILDE announces the opening of her shop for the sale of ANTIQUE FURNITURE in PINE and MAPLE. Early American glass, pottery, pictures.

*2 Bond Street corner Concord Avenue*

CAMBRIDGE :: MASSACHUSETTS  
Telephone Porter 2285

CONCORD  
MASSACHUSETTS



Sheraton Settee, original  
seat, good condition.

ALFRED M. UHLER

LEXINGTON ROAD Telephone 215W

### *Furniture*

Mahogany serpentine-front bureau.  
Mahogany reversed serpentine-front bureau.  
Mahogany lowboy, original brasses.  
Mahogany pie-crust swivel tilt table.  
Curly maple round tilt table, 36".  
Curly maple square tilt table, 35".  
Pair Adam type knife boxes, rare.  
Urn shaped knife box, beautifully inlaid.  
Choice desks, chairs, chests, mirrors, etc.

Wickford Hill Antique Shop

BENJAMIN A. JACKSON  
141 West Main Street WICKFORD, R. I.

### *New England Antiques*

Pine: Maple: Cherry: Birch: Mahogany  
Hooked rugs and hand-woven stuffs; wooden ware;  
glass; china; pewter; brass; copper; iron; pottery.

*Specials:* Pine cupboards and dressers; small pine  
chair table; slant-arm mushroom chair (c. 1690);  
canopy bed, rope-twist and octagonal posts, com-  
plete; Chippendale drop-leaf dining table, fluted  
square legs; postmaster's desk, maple and pine.

BASEMENT KITCHEN

WORCESTER BROS. CO.

23 BRATTLE STREET CAMBRIDGE, MASS.

### GENUINE NEW ENGLAND ANTIQUES

#### *Special*

Small curly maple bureau,  
30 inches high, 29 inches  
wide, bracket-feet, original  
brasses, excellent condition.

I. BRAVERMAN

133 Charles Street BOSTON, MASS.

Telephone, HAYMARKET 6524

### THE ANTIQUE EXCHANGE

Shop telephone 508

Home telephone 1494

A tiny shop that specializes in the RARE  
and UNUSUAL. Our stock is mostly in  
private hands from which we fill your orders.

Many rare items at present, including, purple lustre tea  
set, 35 pieces blue Nankin; early pine child's dower chest,  
all original; Chippendale clock; fine mirrors; tole tray, etc.

*Old Connecticut doors are open to us, and  
our doors to you:—use our service.*

MYRA F. WARD

210 DISCO BUILDING NORWICH, CONN.

### *For Your Home*

*At 75c each:* 1 set pewter tablespoons. *At \$1.00 each:* 2 tin candle molds. *At \$3.00:*  
½ dozen breakfast room chairs. *At \$5.00:* Currier & Ives print, *Mary Queen of*  
*Scots*, framed; amber and blue salt, pepper and stand set. *At \$6.00:* Josiah Wedg-  
wood marbled platter, large. *At \$7.50:* Lady Boston rocker. *At \$10.00:* blue  
Stiegel glass salt, pewter top. *At \$12.00:* 1 small spinning wheel. *At \$15.00:* 1 old  
walnut bureau, no mirror; 1 large *Lakes of England* platter. *At \$20.00:* 1 mahogany  
front night stand; 1 Chippendale mirror 12 x 24. *At \$22.00:* a day bed of maple.  
*At \$25.00:* 1 cherry night stand, very beautiful; 1 mahogany front bureau, ma-  
hogany stain; 1 mahogany wardrobe, part walnut; 1 medium sized walnut corner  
cupboard. *At \$27.50:* 1 walnut writing table with cabinet. *At \$30.00:* 1 maple  
spool bed, mahoganized. *At \$50.00:* 1 mahogany bureau; 1 Jerome & Darrow  
clock, perfect condition; 2 slender four poster beds, poplar. *At \$60.00:* 25 pieces  
willow pattern china, date 1832. *At \$65.00:* 1 mahogany Napoleon bed. *At \$75.00:*  
1 cherry chest of drawers; 1 crotch mahogany sideboard. *At \$80.00:* 1 walnut,  
snake head tilt-top round table, 39 inch. *At \$125.00:* 1 maple and cherry chest of  
drawers. *At \$500.00:* 1 very handsome old English grandfather clock; other old  
clocks at \$8.00 and \$10.00. *At \$1000.00:* 1 very handsome Napoleon crotch  
mahogany desk.

MRS. ROBERTA C. NICHOLSON  
R.F.D. 1, Charleston, W. Va.

### INTERIOR DECORATIONS

EARLY AMERICAN  
ANTIQUES

JANE WHITE LONSDALE

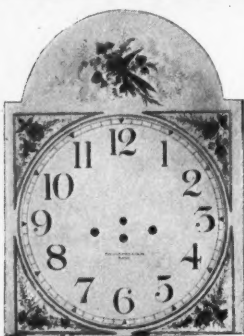
INTERIOR DECORATOR

114 East 40th Street  
NEW YORK CITY

Caledonia 6349



## Hand-Painted Clock Glasses & Dials



MIRROR TOPS, TRAYS  
RESTORED OR REPRODUCED, ANY  
STYLE, SIZE, QUANTITY

ANTIQUE STENCILING  
A SPECIALTY  
ALL WORK GUARANTEED

*Prompt Service*

References from leading collectors  
and dealers

**H. & G. BERKS**

(G. Berks, formerly with W. W. Sprague)

1276 Blue Hill Avenue

MATTAPAN, MASS.

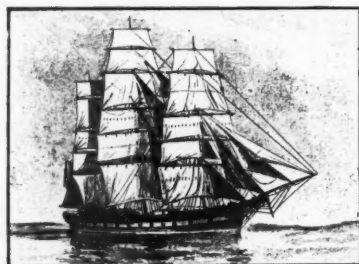
Tel. MILTON 7697

MARY CLAIRE O'BRIEN

**Antiques**

63 FIFTH AVENUE NEW YORK

entrance on thirteenth street



### Sailors' Snug Harbor

from whom our valued  
patronymic derives, is a  
world-famous institution.  
It is our modest desire to  
become as well known as  
our venerable and dis-  
tinguished neighbor, *not*  
as a safe harbor for "old  
salts," but as a haven for  
cherished antiques of ex-

ceptional quality, priced within reason Photographs upon request.

## The Snug Harbor Antique Shop

170 TYSON STREET, New Brighton, Staten Island, N.Y.

MARTHA DEAN TURPISCH

Telephone St. George 3183

## JOHN WEISS offers

An unusually large  
selection of fine maple  
and early pine furniture

*Write us your wants*

625 Lexington Avenue

:: NEW YORK CITY

## LAWRENCE HYAMS & Co.

(Formerly with M. STACK & Co.)

*We have the Largest and Most Complete Stock of  
Antiques in Chicago*

AND THE MIDDLE WEST

Consisting of Early American, English, Italian and  
French periods of Dining, Bedroom, and Living Room  
Furniture; Pewter, Glass, Bric-a-Brac, Andirons,  
Staffordshire, Clocks, Hooked Rugs, Lamps, etc.

Expert Refinishing and Restoring. Inspection Cordially Invited.

643-645 SOUTH WABASH AVENUE, CHICAGO, ILL.

Telephone, WABASH 1722

## Competently Restored When Sold; Before That, in the Rough

Antique furniture and woodwork  
bought and sold. Your own antiques  
repaired and upholstered, matched  
if you wish. Special detail work.

**A. WILLIAMS**

56 Ossining Road, PLEASANTVILLE, NEW YORK

TELEPHONE 211

## Old Things for the New Year

A breakfast table of ripe old mahogany, brass paw, at \$200. Doll's mahogany  
Hepplewhite tall chest, French feet, four well dovetailed, graduated drawers  
eight knobs, all original early hand forged nails used, size 16" high by 14 3/4", \$20.  
All original, clear early glass Chippendale walnut mirror, 20" by 11", patina un-  
touched, \$22. Pair of low back historic French armchairs, black and gold, grace-  
ful, strong, decorative, original covers, fine condition, written corroborated line of  
descent, photographs, \$400 the pair. Unusual two slat, bow shaped, maple high  
back side chair; two stretchers with large bulbous turnings, 38 3/4" to top of round  
finials, diameter posts 1 3/4" to 2", splint seat renewed, \$20. Perfect all gold lustre  
pitcher, 5 3/4" high, four rows beading, \$12. Small copper lustre 2 1/2" jug, blue  
band, proof, \$3. Flawless 3" gold lustre mug, beaded edge, pink inside, blue band,  
yellow trim, \$6. Rosewood melodeon, octagon legs, extra condition, \$45 crated.

ISABELLA PAXSON IREDELL

Greenaway Lodge, PAINTED POST, NEW YORK

FRANK W. BARTON

President

Telephones

RICHMOND, 3166 and 3167

## Hooked Rugs

**W**E have an extraordinarily large  
and varied collection of choice  
hooked rugs from which we are glad  
to send selections on approval to re-  
sponsible dealers or collectors.

NEW ENGLAND SALES ASSOCIATION, Inc.

222 State Street BOSTON, MASSACHUSETTS



## Bayonne Antique Shoppe

L. MILLER

1169 Boulevard BAYONNE, NEW JERSEY

(Eight miles from New York City via Hudson Tubes to Jersey City)

*At All Times*

A splendid assortment of  
HOOKED RUGS and  
EARLY AMERICAN FURNITURE

Telephone Bayonne 3000



TREASURES  
of  
OLD ITALY

81 Charles Street  
Boston  
Haymarket 0537

## H. Stone's Antique Shop

138 CHARLES STREET  
BOSTON

Currier & Ives prints,  
mirrors, Sandwich  
glass lamps, door  
knockers, brass can-  
dlesticks, Stafford-  
shire dogs, pewter, old  
ship prints, quaintly  
decorated parchment  
shades, and waste  
paper baskets, chil-  
dren's furniture.



MARY LENT  
9 EAST 8TH STREET  
NEW YORK

Antiques

For ANYTHING and EVERYTHING OLD  
VISIT

## THE *Antique* SHOP OF

MRS. M. B. COOKEROW

265 KING STREET  
POTTSTOWN, PENNSYLVANIA

*Decorative and Historical China, Bottles,  
Cup Plates, Glassware, Linens,  
Currier Prints, Coins, etc.*

*When in "The Berkshires"*

visit

G. & A. H. OSWALD'S  
ANTIQUE SHOP

11 LINDEN ST., PITTSFIELD, MASS.

*Near the Maplewood Hotel*

Sideboards, desks, tables, chairs,  
rockers, stools, clocks, mirrors.  
A good line of old glass and  
china. Currier & Ives and other  
old colored prints.

WRITE US

## THE LITTLE HOUSE SHOPPE

Stockbridge MASSACHUSETTS

Early American antiques in  
maple, pine, cherry and mahog-  
any. Old and modern glass.  
Stockbridge pottery.

\*\*\*

Edith Hastings Tracy Pottery

Mrs. Abbott Blake

## The Colonial Antique Shops

WALTER F. LARKIN

*Showing American Antiques*

308 Stewart Avenue  
Ithaca  
New York

Paramas Road  
Ridgwood, New Jersey  
18 miles from New York City

YOU will be interested in our Ridgwood shop. The pieces are harmoniously ar-  
ranged in a wonderful old house. Nearly everything is refinished and the  
prices are most reasonable.

At our Ithaca shop we have hundreds of unusual pieces in their original un-  
restored condition as well as in restored and refinished condition. We supply  
dealers everywhere with a single piece or carload. We offer many early pine chests,  
tall and low ones; a thousand ladder and spindle-back chairs; many large closed  
and open arm upholstered chairs; curly maple inlaid stands and tables; nice  
carved leg dining room tables with lacquered or mahogany chairs to match; a  
large collection of Currier prints, many sporting, rural, winter scenes and his-  
torical ones. All our antiques are original, no revamped pieces. We issue a book-  
let and supply good photographs of almost everything.

## Binding

Subscribers wishing to have Volume VIII bound in blue buckram should send the six copies, July to December, direct to the Binding Department of ANTIQUES which will furnish index.

*Price for Binding \$2.50*

CHECK SHOULD ACCOMPANY ORDER

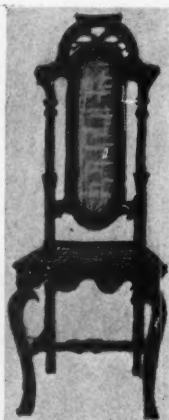
## Goulding's Antique Shop

South Sudbury  
Mass.

On Concord Road, One-Half Mile off State Road

Telephone, 18-11 CLOSED SUNDAYS

*Fine collection of early New England Furniture  
Clocks. Hooked Rugs. Pewter.  
Iron work always in stock.*



## A WORK OF ART

This Flemish or Queen Anne chair made by a master craftsman over two hundred years ago and found in Marshfield recently is an excellent example of design, construction and carving; the wood is of walnut. Also a number of other good examples of early American chairs.

CHRISTINE J. STEELE

396 Adams Street, EAST MILTON, MASS.

Telephone, MILTON 0613

HOLIDAY GIFTS in the smaller antique pieces, glass lamps, candlesticks, china.



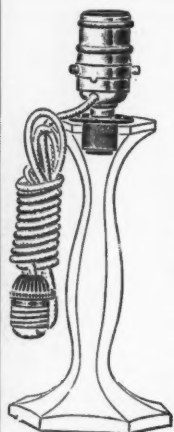
FLORIAN  
PAPP

684 LEXINGTON  
AVENUE

New York

TELEPHONE  
Plaza 0378

LARGE COLLECTION OF EARLY AMERICAN  
ANTIQUES



## A Useful Gift

The Security Electric Candle Attachment for electrifying antique candlesticks, old bottles, jugs, oil lamps, etc. A novel device with rubber plug adjustable to different size openings. Rigid, cannot wobble or work loose. Easily attached or detached. Complete with six feet of cord, push socket, attachment plug. Now sold in either old brass or nickel finish at the same price.

3/8-inch diameter . . . \$1.50  
1 3/8-inch diameter . . . 2.00

NOVELTY SELLING CO.

683 Atlantic Avenue BOSTON, MASS.  
LIBERTY 0190

## Early American Antiques

Rare pieces on hand  
at all times

ETHEL HALSEY KAUFMANN

244 Prospect Street, NUTLEY, NEW JERSEY

(12 miles from New York city between Newark and Paterson)

## For Antiques of Distinction

Quaint  
Old Furniture  
Pictures  
Rugs

Exquisite  
Selection

Come thru this door  
INTO THE SHOP



China  
Mirrors  
Clocks  
Glass

Wide Range of  
Prices

LOUISE L. DEAN

293 WALNUT STREET, DEDHAM, MASSACHUSETTS

Telephone, DEDHAM 1157M

## THE SUNRISE SHOP offers

Five American Chippendale chairs; cherry secretary, block interior, in original condition; a fine, high post, curly maple bed; Stiegel and Stoddard glass; one General Washington flask in sapphire blue, date 1776; one string of seventy-five glass beads from the old glass factory, three colors, red, green and amber; many fine pieces of Sandwich in lace pattern.

Ada Millard Robinson

148 YORK STREET

::

NEW HAVEN, CONN.

One half block from Yale's beautiful Harkness Memorial Group



## MYRA FRINK WARD

*offers*

### Paneling Sheathing Hinges

*from*

*Early Colonial Homes*

210 DISCO BUILDING, NORWICH, CONNECTICUT

Shop telephone 508

Home telephone 1494

## THE INDEX *for* VOLUME VIII

The Index for Volume VIII of  
ANTIQUES will soon be ready.

Those who desire a copy may  
obtain one by writing to

### ANTIQUES

683 *Atlantic Avenue*, BOSTON, MASS.



### *Pewter Wares*

*from the*

*Old Countries*

*Miniatures*

*Ship Models*

R. ACKERSCHOTT  
*Importer*

1735 HUDSON AVENUE,  
HOLLYWOOD, CALIF.

## The BOARDMAN & GRAY



*"Little Beauty  
Grand"*

*Spinnet Art Case*

Custom built throughout,  
making it the choice of the  
most discriminating musi-  
cians for the past 88 years.

*Descriptive catalogue  
on request*

MODERN GRAND  
Reproduced from Spinnet 108  
years old

*Factories: ALBANY, N. Y.*



## WAYSIDE ANTIQUE SHOP

2078 COMMONWEALTH AVE  
AUBURNDALE MASS

F. W. STANTON

Battersea Enamels—12 patch  
boxes, 2 small mirror knobs.

Slant-top pine desk.

English walnut corner cup-  
board, carved cornice, walnut  
shelves and back.

## Early American Antiques of Quality



*It Pays to Visit Harry Mark!*

**Harry Mark**

ANTIQUÉ FURNITURE EXCHANGE OF BROOKLYN

*Early American Antiques*

749-51 FULTON STREET :: BROOKLYN, NEW YORK  
Telephone, NEVins 6076



\$14

## Old Time WHALE HARPOONS

with single and double barbs, as used in  
whale guns. Fine relics of whaling days.

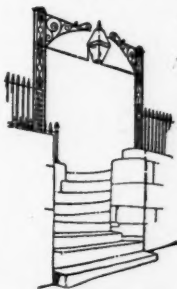
*Price \$14.00 each*

Large stock antique pistols, guns, swords, spears,  
armor, navy lamps, etc. *New Catalogue*, 1925, 60th  
*Anniversary issue*, 372 pages, fully illustrated,  
contains pictures and historical information of all  
American muskets and pistols, including Colts,  
since 1775, with all World War guns. Mailed, 50  
cents.

FRANCIS BANNERMAN SONS

501 Broadway Established 1865 New York City

## WM. K. MACKAY CO., INC.



Ye Olde Province  
House Gate

### *Auctioneers and Appraisers*

Collections of antiques and all kinds  
of household furnishings solicited for  
sale at auction or bought outright for  
cash.

Catalogue sales a specialty. Ap-  
praisals for inheritance tax, insurance  
and other purposes.

*Some choice antiques always on  
exhibition and for sale*

7 *Bosworth Street* (Telephone Liberty 3194) BOSTON, MASS.

# WANTED TO PURCHASE

Old flasks    Stiegel glass  
Prints        Early silver  
Furniture

**GEORGE W. REYNOLDS**

Showrooms: 1742 M STREET, N. W.

Washington, D. C.



OLD LYRE CLOCK IN ORIGINAL CONDITION

**FRANCES WOLFE CAREY**

THE ATTIC TREASURE SHOP

38 Haddon Avenue        Haddonfield, New Jersey

*Located on the highroad to New Jersey's coast  
resorts; only seven miles from Philadelphia.*



## Old English Galleries

Miss Crimmins of 7 Walnut Street, Boston,  
announces the opening on January 11th of

### Old English Galleries

at 88 Chestnut Street, Boston, where she  
will show choice antiques personally col-  
lected in out of the way corners of the  
British Isles.

FURNITURE: Georgian, Queen Anne, Jacobean and Elizabethan.  
PICTURES: Paintings, Prints, Needlework and Pictures on Glass.  
NEEDLEWORK: Petit-point, Jacobean Bedspreads, Samplers.  
TEXTILES: Damasks, Brocades, Glazed Chintz, Shawls.  
TEA SETS: Worcester, Spode, Sunderland, Liverpool, Lowestoft.  
LUSTERWARE: Silver, Silver Resist, Copper, Pink.  
GEORGIAN SILVER, SHEFFIELD PLATE, JEWELRY, TAPESTRIES,  
GLASS, PEWTER, BRASS, COPPER.

88 CHESTER STREET, Boston  
and

7 WALNUT STREET, Boston

Telephone HAYMARKET 6466

*In Business for 20 years  
In Brookline for 14 years*

## H. SACKS & SONS

We offer to the collector an opportunity  
to choose from four floors crammed full  
of interesting antiques.

We offer him the services of an expert  
repair department.

But more than all we offer him a guar-  
antee of authenticity based on a lifetime  
in the business.

FURNITURE : HOOKED RUGS : GLASS

## H. SACKS & SONS

62 Harvard Street        BROOKLINE, MASS.

Telephone Regent 0865



## Books for Collectors

BELOW, in carefully classified form, appear publishers' announcements of books available for the collector or for the thoughtful general reader. All of the books listed have been examined by the editorial department of *ANTIQUES* and are recommended as offering material of value. Under the heading of *Background Books* will be found titles of those works which, while not concerned strictly with collecting, yet

throw light on early customs and habits, methods of home furnishing, and ways of living both in America and in Europe.

All advertisements submitted for this column must receive the approval of the editorial department before their acceptance. Rates: 60c an agate line; 55c a line for 6 consecutive insertions; 50c for 12 consecutive insertions.

### Background Books

#### *The Quest of the Antique*

MRS. WILLOUGHBY HODGSON

AN entertaining discussion of a variety of fascinating "old things." Beautifully illustrated with 64 colored and \$10.00 half-tone plates . . . . .

At Booksellers

DODD, MEAD & Co., 443 4th Ave., N. Y.

### Furniture

#### *American Windsors*

With additions . . . . . \$1.50

#### *The Clock Book*

250 pictures . . . . . \$5.00

#### *Furniture of Pilgrim Century*

NEW edition, 2,000 pictures, \$15.00 nearly exhausted. . . . .

OLD AMERICA Co., Framingham, Mass.

### Glass

#### *Old Glass: European and American*

N. HUDSON MOORE

THE most comprehensive book on its subject. "The Standard American compendium on glass and glass collecting," says *ANTIQUES*. With 265 unusual illustrations from \$10.00 photographs. . . . .

FREDERICK A. STOKES COMPANY

### Maps

#### *Old Maps and Their Makers*

LOUIS A. HOLMAN

AN illustrated monograph of 52 pages in which there is presented for the first time an account of this fascinating subject in a form available to the general \$1.00 public . . . . .

GOODSPEED'S BOOK SHOP, 9A Ashburton Pl., Boston

### Old and Rare Books

#### *Americana*

MILTON WALDMAN

ALL authentic data on our early books, letters and documents, in a \$5.00 beautiful volume. Illustrated . . . . .

HENRY HOLT & Co., 19 West 44th St., N. Y.

### Pewter

#### *National Types of Old Pewter*

HOWARD H. COTTERELL

FOR those pewter lovers who wish to have some understanding of the main points which differentiate English pewter from that of the Continent, there is just one book available, *National Types of Old Pewter*. This is a reprinting, with additions, of a series of articles by an international authority, which appeared in *ANTIQUES* during 1923 and 1924. The edition is limited to 1000 copies of which the majority have \$3.00 already been sold . . . . .

ANTIQUES, 683 Atlantic Avenue, Boston

## Books for Collectors

H. B. Eberlein & R. W.

Ramsdell—

#### *The Practical Book of China-*

ware . . . . . \$10.00

Arthur Hayden—

*Spode and His Successors* . . . . . 25.00

N. Hudson Moore—

#### *Old Glass, European and Amer-*

ican . . . . . 10.00

Emily Noyes Vanderpool—

#### *American Lace and Lace*

Makers . . . . . 15.00

\* \* \* \* \*

George Francis Dow—

#### *Domestic Life in New England in the Seventeenth Century*

\$2.50 and 5.00

\* \* \*

## The Bookshop for Boys and Girls

WOMEN'S EDUCATIONAL AND

INDUSTRIAL UNION

270 Boylston Street, Boston, Massachusetts

## A NEW PEWTER BOOK

IN *Some Notes on American Pewterers* Louis Guerin-eau Myers has given the results of his search for the records of some of the earlier pewterers. The volume contains about one hundred pages of text and many illustrations of specimens and touches. Following is a summary of matter now published for the first time:

*Fifteen new pewterers*, five of whom worked before 1750, six whose activities bridged the Revolution, and four of the "eagle" period;

*Thirty-nine new touches*, of which nineteen were used by newcomers, and twenty by men previously listed;

Mr. Kerfoot's list of eight-inch plate men, specimens of whose work have been found, *extended to 56 names*;

*Notes on fifty or more pewterers*, including the birth and death dates of a majority.

Privately printed, and edition limited to one thousand copies.

Orders will be filled by DOUBLEDAY, PAGE & Co., GARDEN CITY, LONG ISLAND, N. Y.

Price \$6.00

**C**URRIER & IVES Prints were produced during the period from 1836 to 1896. This span of years witnessed great development in America, both on the farm and in the growing cities. It included many years of peace and prosperity, the Mexican War and the Civil War.

No book has ever been compiled containing information about Nathaniel Currier, James Merritt Ives, his partner, or their work as the firm of Currier & Ives. They were, without doubt, the most active lithographers in the United States during the nineteenth century.

Mr. Warren A. Weaver has assembled in book form a concise account of the lives and works of Nathaniel Currier and James Merritt Ives. To this has been added *A List of More Than 3,075 Titles Bearing Their Name*. These titles are arranged in alphabetical order. In a majority of cases the year of publication is given and in more than 1000 instances the day of copyright.

Another feature, even more important to persons interested in old lithographs, is the present-day values. *There are Prices Given for 1,251 of These Prints Out of the Total of Over 3,000 Titles Listed*. These are the prices asked today by antique dealers, by rare print stores in New York, or the actual figures bid at auction sales held at the New York galleries during the last two years.

The price of the book — \$10.00 — may be saved on one purchase. You may have one print, or several of them for which you are asking \$25.00 when you should ask \$50.00. Or you may have the opportunity to buy some rare print and not know that it is valuable.

#### LITHOGRAPHS OF N. CURRIER

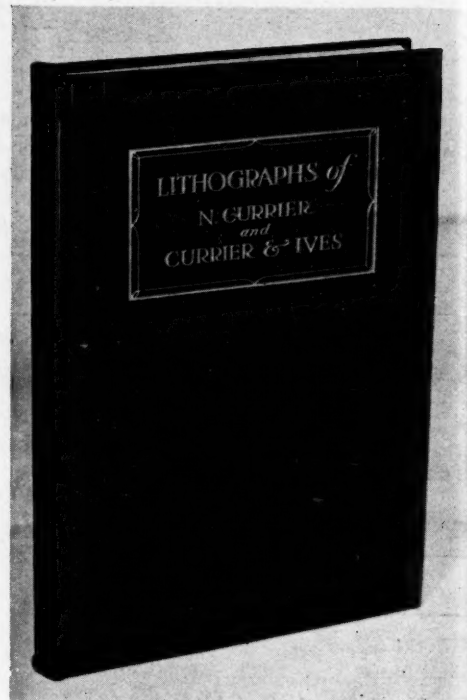
A Two Minute Clip. 1893.  
A View of the St. Lawrence, Indian Encampment. C. & I. Unlisted. \$12.00.  
A View of the Federal Hall of the City of New York. C. Currier. Unlisted.  
A Villa on the Hudson. Jan. 12, 1870. \$22.50.  
A Virginia House in Olden Times. 1872. \$31.50.  
A Wild Cat Hunter, or a "Circulating Medium." May 27, 1855.  
Albion. Sept. 17, 1846. \$3.00.  
Abraham's Dream! Coming Events Cast Their Shadow Before. C. & I. Unlisted.  
Abraham's Dream. "Coming Events Cast Their Shadow Before." Sept. 22, 1864.  
Abraham Lincoln. Bust portrait, turned slightly to right. Headless. 1860. From a photograph by Brady. \$155.  
Abraham Lincoln (in oval). 1860. Headless bust portrait, turned slightly to right, against drapery background. C. & I. \$24.00.  
Abraham Lincoln. Bust portrait, headless, turned slightly to right. C. & I. 1860. \$67.50.  
Abraham Lincoln. Bustless, half length, seated, turned slightly to left; back in one hand, other concealed under coat. 1860. \$25.  
Abraham Lincoln. Bust portrait, with short beard. Three-quarters to right. C. & I. \$4.00.  
Abraham Lincoln. Half-length, standing, one hand resting on book, other behind back. \$50.00.  
Abraham Lincoln. Bust portrait, looking to right. C. & I. \$1.00.  
Abraham Lincoln. The Martyr President. May 10, 1865. \$2.00.  
Abraham Lincoln. The Nation's Martyr. Assassinated April 14, 1865. C. & I. Unlisted. \$5.00.  
Across the Continent. "Toward the corner of Empire takes its way." June 13, 1865. \$140.00.  
Act II, Scene I, in the Slave-hut. C. & I. Not dated. \$5.  
Adam Naming the Creatures. Dec. 17, 1847. \$12.00.  
Adam and Eve in the Garden of Eden. Aug. 12, 1848. Adelaide. June 2, 1846.  
Adeline. July 2, 1846.

Reproduction in Miniature  
of two pages.

To sum it all up, this book contains an account of the life and work of Nathaniel Currier and his partner, James Merritt Ives. A list of their lithographs appears in alphabetical order. There are over 3,075 prints listed, and 1,251 of them are priced according to present-day values. The book contains 160 pages, is bound in cloth, and is illustrated with many reproductions. *Fill out the order blank and mail it at once.*

#### AND CURRIER & IVES

Adeline. April 1, 1846.  
Aesthetic Crane. What's de matter wid de Jigger? 1862.  
Admiral Fremont's Fleet, running the Rebel Blockade at Vicksburg. May 18, 1863. \$20.00.  
Africa. 1870. \$2.00.  
Ages. Sept. 18, 1846.  
Alcyon. 1869.  
Alexander. 1862.  
Alexander, Mr. H. Rockwell's horse. "N. Currier Not dated. Small folio. \$12.  
Alexander. Rose Horse. Feb. 17, 1860. Not dated. N. Currier. Rare. \$50.00.  
Alice. Dec. 31, 1864. \$1.00.  
All Broken Up. 1864.  
Almira. May 25, 1845. \$12.50.  
Amazilia. May 14, 1856. \$3.00.  
Amateur Music in the Shell. 1876.  
Amateur Music in the Shell. 1880.  
Annie. July 19, 1845. \$2.00.  
America. 1870. \$5.50.  
American Autumn Fruits. 1875. \$7.00.  
American Autumn Fruits. Apr. 13, 1865. \$5.00.  
American Brook Trout. C. & I. 1872. Small. \$35-\$40.  
American Coast Scene—Deer Rock Light House, Maine. C. & I. Unlisted. (The only known copy.) \$27.50.  
American Country Life—May Morning. "N. Currier. 1855. Large folio. 1855. \$50.00.  
American Country Life: May Morning. Feb. 28, 1865. \$20.00—\$27.50.  
American Country Life: Pleasures of Water. Feb. 28, 1855. \$75.00.  
American Country Life: October Afternoon. Feb. 28, 1855. \$42.50.  
American Country Life: Summer's Evening. Feb. 28, 1855. \$42.50.  
American Eclipse. 1860.  
American "Express" train. July 19, 1855. \$65.00—\$150.  
American Express Train. Nov. 29, 1864. \$20.00—\$140.00.  
American Ideal Game. Sept. 14, 1866.  
American Farm Life. From painting by A. O. Van Wilkes. Oct. 21, 1860. \$30.00.  
American Farm Yard. Monop. May 6, 1857. \$20.00.



The aim of this book is to tell just what you should ask or how much you can afford to pay for a given print. **BETTER SEND FOR IT AT ONCE.** *The Information Contained May Save You Many Dollars.* There are numerous prints which sell for \$100.00 up. The average person cannot understand why one print brings but \$10.00 and another \$100.00. Yet there is a reason.

Some of the Western scenes are extremely valuable. Many of the hunting and fishing pictures are also rare and bring high prices—one recently sold at the Anderson Galleries for \$625.00. Many of the Clipper Ships and Railroad prints are almost impossible to find and for these high prices are asked.

If you are a collector of old prints; if you find interest in historical pictures: or if you consider ever buying or selling any N. Currier or Currier & Ives Prints, this book is invaluable.

#### Order Blank

HOLPORT PUBLISHING CO.  
15 East 40th Street  
New York, N. Y.

Please send me \_\_\_\_\_ copies of Lithographs of N. Currier and Currier & Ives, by Warren A. Weaver.

Send it C. O. D. I will pay carrier \$10.00 on delivery, plus a few cents extra for collection fee.

OR

My check for \$10.00 is enclosed, book to be sent postpaid.

Name \_\_\_\_\_

Street and Number \_\_\_\_\_

City and State \_\_\_\_\_



# THE CLEARING HOUSE

**Rates:** Clearing House advertisements must be paid for when submitted. Rates, ten cents per word for each insertion; minimum charge, \$2.00. Count each word, initial, or whole number as a word, complete name as one word and complete address as one word. Copy must be typewritten or written clearly; otherwise we cannot hold ourselves responsible for errors. Copy must be in by the 15th of the month.

In answering advertisements note that, where the addressee is listed by number only, he should be addressed by his number in care of ANTIQUES, 683 Atlantic Avenue, Boston, Mass.

**Caution:** This department is intended for those who wish to buy, sell, or exchange anything in the antique field.

While dealer announcements are not excluded, it is assumed that the sales columns will be used primarily by private individuals who wish to dispose of articles concerning whose exact classification they may be either uncertain or ignorant. Purchasers of articles advertised in the "Clearing House" should, therefore, be sure of their own competence to judge authenticity and values. Likewise those who respond to *Wanted* advertisements should assure themselves of the responsibility of prospective purchasers. ANTIQUES cannot assume this responsibility for its readers, nor can it hold itself accountable for misunderstandings that may arise.

## WANTED

**CURRIER & IVES PRINTS:** Fine impressions with old frames preferred; *Life of a Hunter, A Tight Fix; The Home of the Deers; Morning in the Adirondacks; Pigeon Shooting; Playing the Decoy; Mink Trapping, Prime; Babes in the Woods; Young Partridges; Out for a Day's Shooting, Off for the Woods; Home of the Deer, June, 1870; Hunting on the Plains, 1871; Sportsman's Solace, 1879; The Gamecock, In Full Feather; Woodcock, January, 1849; Wild Duck Shooting, A Good Day's Sport; Snowed Up, Ruffed Grouse in Winter; Young Ruffed Grouse; Winter Sports, Pickerel Fishing; Catching a Trout, We Had You Now So; American Winter Sports, Trout Fishing on the Chateaugay Lake. Clipper ships: Flying Cloud; Nightingale; Hurricane; Gamecock; Young America; Comet. Naval heroes of the United States, Bonne Homme Richard & Serapis; Constitution and Guerriere; Battle of Lake Erie. Indian Hunter, November, 1845; Indian Warrior, November, 1845; The Last Shot, March, 1858; Life on the Prairie, The Buffalo Hunt; Life on the Prairie, The Trapper's Defense; Fire Fight Fire; American Frontier Life, On the War Path; Taking the Back Track, A Dangerous Neighborhood; A Parley, Prepared in an Emergency. Home to Thanksgiving; American Winter Scenes, Morning; The Road, Winter; The Road, Summer. HARRIET E. WAITE, 114 East 57th Street, New York City.*

**WILL PAY HIGHEST PRICE** for "ship" Lowestoft, New York State coat of arms or "eagle" Lowestoft. Only perfect pieces wanted. EDWARD CROWNSHIELD, 807 5th Avenue, New York City.

**RARE EARLY AMERICAN GLASS;** colored historical flasks and early blown bottles; fine lustre, china and Lowestoft. GEORGE S. McKEARIN, Hoosick Falls, New York.

**EARLY PRINTS** of American farm and winter scenes, railroad, ships, sporting and historical subjects, RENWICK C. HURRY, 7 East 54th Street, New York City.

**PAMPHLETS AND BOOKS** relating to Indians, California, western states, the American Revolution, travels; also printed single sheets, old newspapers; almanacs; primers, etc., wanted; cash by return mail. CHARLES F. HEARTMAN, Metuchen, New Jersey.

**ANTIQUE OR ORNATE WATCHES** and clocks; will buy collection complete or individual specimens for cash. EDGAR L. NOCK, 32 Broadway, Providence, Rhode Island.

**COLOR PRINTS,** especially fishing, hunting, ships, railroad and rural scenes, western pictures particularly large folios, for which best prices will be paid. It will be decidedly to your advantage to write to me before selling. STEPHEN VAN RENESSELAER, The Crossroads, Peterborough, New Hampshire.

**STAMPS,** United States and foreign; stamps on original envelopes; collections. F. E. ATWOOD, 683 Atlantic Avenue, Boston, Massachusetts.

**PINK AND WHITE STAFFORDSHIRE CHINA;** blue Sandwich glass goblets, sheaf of wheat design. State price and condition. No. 695.

**EARLY AMERICAN FURNITURE;** pewter glass; samplers; needlework; portraits; prints. Anything antique. KATHARINE WILLIS, 272 Hillside Avenue, Jamaica, New York.

**STAMP COLLECTOR DESIRES** old postage stamps, large or small lots. Those on original envelopes preferred; also any publications relating to stamps. Send for list. GUY A. JACKSON, 105 Pemberton Building, Boston, Massachusetts.

**PRINTS; Perry's Expedition to Japan,** a set of large prints, not in book form, by E. Brown, Jr., Fulton Street, New York. Would like any or full set. Send price and description. No. 541.

**OLD ORNAMENTAL IRON FENCE,** fifty-six feet or more, between five and six feet high, with five or more posts. Communicate with Mrs. HERBERT J. BROWN, R. D. 4, Portland, Maine.

**FLASKS,** especially those of blue, amethyst and deep green, of the better grade; also colored prints; tin chandeliers; sconces and unusual early lamps and lighting fixtures. No. 633.

**GLASS CUP PLATES:** Log Cabin, acorn border; even serrative edge *Fulton Steamboat*; round plate *Ringgold*, large letters; round plate, two large and three small serrations in edge; also some conventional plates. State condition and price. ALBERT C. MARBLE, 23 Beaver Street, Worcester, Massachusetts.

**TO GET IN TOUCH WITH DEALERS** in antique silver, jewelry and Sheffield; also small dealers handling old furniture in the rough, reasonably priced. No. 692.

**LIONS,** cows, dogs, etc., marked Bennington or South Amboy. Must be in perfect condition. Please quote with price. CHARLES F. HEARTMAN, Metuchen, New Jersey.

**FOR MY PRIVATE COLLECTION:** blue and other colored Stiegel glass; early Wistarberg glass and exceptional flasks. Quote with price. CHARLES F. HEARTMAN, Metuchen, New Jersey.

**LARGE ARMCHAIRS WITH ROSES** or fruit carved in back and side chairs of same type. Send lists with prices of other antiques for sale. No. 693.

**ANTIQUE RAPIERS AND COURT SWORDS,** in perfect condition. Give full description and price. CHESTER D. SHANE, Box 816, Winfield, Kansas.

**HEPPLEWHITE SHIELD-BACK DINING ROOM CHAIRS,** will pay good price for set of eight or twelve; must be early American antiques. CHARLES W. PRATT, Room 7058 DuPont Building, Wilmington, Delaware.

**OLD PICTURES OF RICHMOND, VIRGINIA;** state age, size, color, condition and prices. P. O. Box 784, Richmond, Virginia.

**BUREAU WITH MIRROR;** must be unusual design and beautiful, perfect finish. Please furnish picture, price, description, size. No. 697.

**PAIR DOLPHIN CANDLESTICKS,** sapphire blue, single base; also pair dolphin glass candlesticks, jade green, single base. State price and height. No. 698.

**TEMPERANCE OR INTEMPERANCE PRINTS;** Fireman prints, Peter Cooper running on Greenback ticket. No. 702.

**SLEIGH STYLE EMPIRE FURNITURE,** early or late, in good condition; high and lowboys or sections in any condition; swing-leg tables. OLD HIGHBOY SHOP, 12-14 Summer Street, Malden, Massachusetts.

**NINE-INCH BENNINGTON CANDLESTICK,** round base; eight inch blue Sandwich candlestick, hexagonal base; Currier prints; lamps; lighting fixtures; pewter; glass; maps; etc., for sale. No. 704.

**COLOR CURRIER PRINTS,** framed or unframed, of clipper ships, hunting scenes and frontier life in large folio. Also small sized views of old New York, burning cities, naval heroes, naval engagements, 1812 and Revolutionary historic scenes, and game birds. Prompt attention given and best prices paid. FRANCES EGGLESTON, Oswego, New York.

## FOR SALE

**SHERATON MAHOGANY DINING TABLES,** set of three, fourteen legs, fluted, brass inlay on end tables. Photographs and price on request. Mrs. G. V. CHAPIN, 115 N. Campus Avenue, Oxford, Ohio.

**SHERATON MAHOGANY SIDEBBOARD,** \$500; cherry bureau, original brasses, \$175; six legged cherry table with six cherry and mahogany chairs, \$125; pair maple beds, \$150; large mahogany veneer mirror, \$25; all perfect condition. Many other interesting things. Mrs. BRUCE HOGGSON, Box 256, Gilbertsville, New York.

**ENGLISH PRINTED LINEN COUNTER-PANE,** name of engraver on each breadth; maple four poster chests; tables; chairs; china; glass. TAVERN ANTIQUE SHOP, Fitzwilliam, New Hampshire.

**GOLD LEAF AND TAPESTRY SUITE,** four piece, Louis XIV Empire period; picture mirror formerly belonging to Betsy Ross, museum piece; Chippendale mahogany chest of drawers. Miss CARMEN SCHAFFER, 602 W. 138th Street, New York City.

**RARE CURRIER & IVES PRINTS,** *Camping in the Woods, A Good Time Coming*, by Taite, published 1863, perfect condition, in fine old walnut and gilt frame, \$75; *American Hunting Scene, Life in the Woods*, published by Thomas Kelly in 1863, large folio, good condition, nice old gilt frame, \$40; Fine Currier & Ives on glass, *View of Harper's Ferry*, medium folio, framed, excellent condition, rare item, \$100. BROWNE'S, 88 East Avenue, Rochester, New York.

**DECORATED ANTIQUE CAMEO SILENUS JUG,** described in Hudson Moore's *Old China Book*, page 240; genuine old Dresden plates; unsigned oil portrait of George Washington, in possession of family since 1848. Mrs. S. 1813 Tilden Street, Wichita Falls, Texas.

**SET OF SIX RARE CHIPPENDALE CHAIRS,** perfect condition, from private collection; also set of six Sheraton chairs, original rush bottom seats; set of six pewter plates, one very large plate matching; very handsome Sheraton sofa; photographs on request. Box 108, Norwich, Connecticut.



**HAND CARVED ROSEWOOD CHAIRS**, four, a bargain, Queen Anne, French influence, school of 1700-1725, beautifully blended wood. Miss M. K. MITCHELL, 505 West 124th Street, New York City.

**COLLECTION OF 18TH CENTURY NEEDLE-POINT PATTERNS**, engraved on copper and hand colored; about seventy-five pieces, average size about 6 x 8 inches, attractive designs, brilliant colors, \$40. BROWNE'S, 88 East Avenue, Rochester, New York.

**PAIR CROTCH MAHOGANY OTTOMANS**, needle-point tops, size 20" x 24"; pair foot stools to match, size 10" x 14". No. 699.

**SIMON WILLARD AND HIS CLOCKS**, \$50; Prang's chromos, *Tobogganing, Skating, Snow-shoeing*, \$10 each; ANTIQUES, 1922, complete, \$25; colored Indian prints, miscellaneous others; warship *San Antonio*, relic Texas Navy; portrait by Jane Stuart; bust portrait Roosevelt from life studies in 1917, likewise General Grant; Longfellow engraving signed by poet; holographic land survey of Henry D. Thoreau, \$50; document signed by John Hancock, \$25. OTHO WIECKER, 19 Central Street, Boston, Massachusetts.

**EIGHT LARGE PRINTS**, unframed, eight first presidents by Kellogg, most unusual color, very old, best offer for the eight; many other winter, rural and historical Currier prints. Miss C. WELCH, 206 College Avenue, Ithaca, New York.

**PERFECT STONINGTON JAR**, silver lustre ivy decoration, very rare, \$20; walnut tea caddy, old and handsome, \$25; some beautiful dated samplers, \$10 to \$25; needle-point panel, perfect, 8" x 8", \$40. Mrs. HOSKINS, Route F, Box 237, San Antonio, Texas.

**UNUSUAL COLLECTION CURRIER PRINTS**, many winter and rural scenes, many historical ones, original frames, many large sizes; most unusual collection, list furnished. Box 64, Ridgwood, New Jersey.

**TWO SMALL WALNUT CHESTS**, French feet, original brasses; lustre pitchers and teapots; fine walnut table, stretcher base; burl bowl; glass, dewdrop, horn of plenty and grape design; glass plate, *Last Supper*, grape border; quilts; coverlets; pottery and pewter. HOWARDS OF YORK, 1243 East Market Street, York, Pennsylvania.

**FOUR MAHOGANY SHERATON CHAIRS**, set \$250; two comb-back rockers; brass kettles, \$12 to \$18; children's chairs. HARRIET WELLES CAPRON, 25 Avon Street, Cambridge, Massachusetts.

**CHOICE SANDWICH GLASS**, great variety, just a mere attic. No. 703.

**PITTSBURGH PLATTER**, 16" x 20", by Clews, proof condition; California blue plate 6 3/4", by Wedgwood; Claggett clock, miniature size, five feet high, original Newport case, c. 1730-1740. Mrs. A. W. SULLY, 102 Cambridge Place, Brooklyn, New York.

**MARTHA WASHINGTON CHAIR**; two Chippendale side chairs; two five slat ladder-back chairs; kettle front bureau; two sewing stands; curly maple mirror; pair low post maple beds; small walnut desk; Duncan Phyfe sofa; lustre; china; glass; *American Glassware*, by Edwin A. Barber, reprint \$5.00. LOUISE BARBER MATHIOT Route 2, West Chester, Pennsylvania.

**FROM PRIVATE COLLECTION**: curly slant-top desk, \$120; Chippendale chair, \$55; four banister-back chairs, \$25 each; maple duck-foot table, oval top, \$40; pine chest, notched corners, shadow molding, scrolled brackets on front, \$45; paneled linen cupboard; paneled corner cupboard, with butterfly hinges; yarn hooked rug; eagle bottle; tea caddy. Mrs. GILBERT WATERS, Holyoke, Massachusetts.

**WASHINGTON CROSSING THE DELAWARE**, after Sully; perfume jar complete as illustrated front cover December, 1925, ANTIQUES. MARION CLARKE, 127 Cambridge Place, Brooklyn, New York.

**BILLINGS' PEWTER PLATE**, 14 1/2", best offer; Sandwich octagonal beehive plate, \$20; burl bowl, handled, 13" x 17", \$25; Currier prints. No. 701.

**OLD FANCY GLASS LAMP SHADES**, eight, 4 1/4" across bottom, fine condition, \$5.00 each, used on old pendant lamps. Mrs. A. L. NEWMAN, North Brookfield, Massachusetts.

**VENETIAN INLAID DINING SET**; carved blanket chests; pine Sheraton bureau, etc.; priced right; antique repairing. G. MILITELLO, Forestville Avenue, Plainville, Connecticut.

**PAIR AMETHYST WITCH BALLS**, 18" in circumference, perfect, best offer; curly maple sideboard; pair mahogany footstools; miniature walnut chest of drawers; all refinished. MAUDE M. DOYLE, 104 S. Sandusky Street, Mt. Vernon, Ohio.

**AMERICAN MATCHED PEWTER CANDLE-STICKS**, four, 9 1/2"; five rat-tail pewter table-spoons; one pewter coffee pot; Currier & Ives print, *Getting Ice*, 1864, large folio, end margins cut. Write G. MORAN, 151 East 79th Street, New York, or telephone Lenox 4051 before 9 A.M.

**RARE GLASS**: *Success to the Railroad* bottle, \$23; Bristol perfume bottle, \$10; nine inch pressed Sandwich dish, \$55; large sperm oil, purple lamp, \$85. F. E. WOODMAN, 217 Pine Street, Bangor, Maine.

**RECAMIER SOFA**; small Franklin stove; pair maple beds; old hooked rugs, priced \$60 for seven. ESTHER WALKER, Rose Tree Road, Media, Pennsylvania. Twelve miles south of Philadelphia. Telephone Media 728-J.

**HEPPLEWHITE SLANT-TOP DESK**, original brasses; maple and cherry chest-on-chest; sampler, 1802; Stiegel goblets; other unusual pieces. Photographs on request. MABEL PERRY SMITH, 572 Chenango Street, Binghamton, New York.

**SMALL CHERRY-LID DESK**, old brasses; swell-front mahogany bureau; set of six mahogany fiddle-back chairs, all in original condition. W. J. FRENCH, 5665 Windsor Avenue, Philadelphia, Pennsylvania.

**CURLY MAPLE BALL AND CLAW FOOT TABLE**, drop-leaf; grandfather's mantel clock in curly maple; grandfather's curly maple clock. W. E. LOCKWOOD, JR., Exton, Pennsylvania.

**GENUINE HEPPLEWHITE BUREAU**, inlaid mahogany and satinwood, over one hundred years old and in perfect condition. Telephone 0062-R. No. 694.

**THINKING OF STARTING A SUMMER SHOP?** Let me help you. I will send for \$60 a collection of twelve Currier & Ives prints, all framed, on which you ought to nearly double your money. Will send your payment right back if you are not satisfied. PROVIDENCE ANTIQUE COMPANY, 738 Westminster Street, Providence, Rhode Island.

**CLOTHE YOUR GRANDMOTHER'S PILLOWS** with cases with handmade Colonial tape trimming like she made, \$3.50 a pair in the United States. LIBRARY SHOP, Pardeeville, Wisconsin.

**FRENCH WARDROBE CABINET**, beautiful antique from Normandy, hand carved oak, two hundred years in the family, imported by owner. HELENE POISSON, 6924 Cregier Avenue, Chicago, Illinois.

**MOON TABLE**; desks; pewter; clocks; mirrors; a fine collection of dated flower prints and fashion-plates; one dozen perfect lustre cups and deep saucers; pairs of fluid glass lamps. L. W. & W. B. BOSCHEN, 6 Lincoln Place, Freehold, New Jersey.

**CORNUCOPIA OR HORN OF PLENTY**; Sandwich glass is to my mind one of the choicest of the patterns of this early glass. I can supply this in lamps, compotes, goblets, egg, tumblers, sugars creamers, decanters, etc. PROVIDENCE ANTIQUE COMPANY, 738 Westminster Street, Providence, Rhode Island.

**PAIR OF AMERICAN GLOBES**, 1811-1812, James Wilson, very interesting and decorative. Photograph and description on application. Price \$200. Box 197, Poughkeepsie, New York.

**TWO LARGE SOLID MAHOGANY ARM-CHAIRS**, formerly belonging to Thomas Jefferson; these were handed down to me as an heirloom which I will consider selling, absolute proof as to genuineness and ownership. Address P.O. Box 642, Lynchburg, Virginia.

**PAIR AMBER BIRD SALTS**; oak knee-hole desk with original brasses; cherry stand, revolving top, made in Ireland; many choice authentic pieces. CRAWFORD STUDIOS, Richmond, Indiana.

**FOR SPACIOUS HOME**, wonderful Sheraton sideboard; Maryland corner cupboard; dining table like one in Washington's home, Mt. Vernon; banjo clock, has Lafayette standing, flags banked, word *Lafayette* underneath on lower panel. Antiques that are antiques. Miss JENNIE M. WISE, Seven Elms, 40 Church Street, Greenfield, Massachusetts.

**VISIT THE SNOW ANTIQUE SHOP**, handling a general line, at St. Clairsville, Ohio, ten miles west of Wheeling, West Virginia, on National Pike. Everybody welcome, but especially dealers who personally inspect before buying.

**COLORED PRINTS**, New Year's list now ready; also several good items recently secured in other lines of antiques. W. P. McNARY, Bannock, Ohio.

**CHIPPENDALE SECRETARY**, belonged to President Tyler; London spinet owned by Randolph family of Virginia; Hepplewhite bureau-secretary. No. 700.

**WHITE SANDWICH GLASS CANDLESTICKS**, two pair, Colonial pattern, \$20 a pair, both for \$35; twelve horn of plenty flasks; Currier prints: *Cares of a Family*, large folio; *Ferry Boat*; *Pioneer's Cabin in Yosemite Valley*; *Indian Lake, Sunset*; *Skating Scene*, *Moonlight*; *On a Point*, N. CURRIER. EMPIRE ANTIQUE SHOP, 116 Eagle Street, Utica, New York.

**DARKTOWN COMICS**, Currier & Ives, about thirty in the lot, not all perfect but will sell the lot, take them just as they come at \$4.00 each. PROVIDENCE ANTIQUE COMPANY, 738 Westminster Street, Providence, Rhode Island.

**RARE JOINT STOOL**; American pewter porringers; three mold glass; flasks; flip glasses; *Park Theatre and Harvard College* plates; *Washington George* plate. THOMAS F. WETMORE, 447 Bank Street, New London, Connecticut.

**DUELING PISTOLS**, Allen & Thurber, Worcester; hooked rugs, priced for dealers; prints; three grandfather twenty-four hour clocks. J. C. RUDISILL, Littlestown, R. D. 2, Pennsylvania.

**CONSTITUTION CUP PLATE**, best offer; eagle cup plates, others; octagonal Sandwich sweet meat jar, see Williams' *Sandwich Glass*; chariot salt; pint flask, rayed eagle holding four arrows and branch, same reverse. No. 696.

**GRANDFATHER CLOCK**, in running order and fine condition, R. Whiting movement; write for pictures and description. E. W. HINDS, 1942 Valley Drive, Onondaga Valley, New York.

**ANTIQUÉ FURNITURE**; dishes; glassware; bottles; prints; complete line. YE ANTIQUE SHOP, 418 E. Mansfield Street, Bucyrus, Ohio.

**WING CHAIR**; bow-front bureau; curly maple slant-top desk; fine stenciled dressing table with original brass handles; one brace-back and six arm Windsor chairs; banister-back chair; yellow dolphin compote; pair beautifully etched pinch bottle decanters; pair ten inch black and white dogs; smaller dogs; sixty small Staffordshire figures and match boxes; historical plates; two hound pitchers; Lowestoft tea caddy. G. C. WALKRAD, 105 South Melcher Street, Johnston, New York.

**LOUIS IV ORMOLU CLOCK** and wall bracket; handsomely carved French rosewood table, marble top. Photographs and particulars on request. No. 706.

**HAIRCLOTH ARMCHAIRS**; also sofas; bureau tables and other Empire pieces. J. RAYMOND BLINN, 85 Main Street, Groveland, Massachusetts.

**SOLID MAHOGANY TILT-TOP ROUND TABLE**, 35 1/4", claw and ball feet; schoolmaster's desk, pine, old brasses; clear glass golden rule plate, bellflower glass; hall lamps, clear and colored globes; Baxter print; glass epergne. MARTHA KINGSBURY COLBY, YELLOW CAT SHOPPE, 4 Church Street, Bradford, Massachusetts.

**MAHOGANY FURNITURE**; pottery; glass; brass; old fabrics; Paisley shawls; batiks; oriental hangings; Currier prints; lamp shades made to order. ANTIQUARIAN GIFT SHOPPE, 120 East State Street, Ithaca, New York.

**OLD BRASS**: fine early American candlesticks; pails; andirons; milk pans; basins; etc; best pieces from private collection, send for photographs. No. 705.

**TWO SLANT-TOP DESKS**; two highboys; two duck-foot tables; three secretaries; very reasonable. HIGHBOY SHOP, 14 Summer Street, Malden, Massachusetts.

**INLAID GRANDFATHER CLOCK**; slant-top desk; carved hall chairs; girandole; lyre leg melodeon; cameo lamp; door latches; Chippendale mirror; curly birch table. MABELLE J. GRAVES, Fair Haven, Vermont.

**CHERRY SLATE-TOP DESK**, \$35; pine stretcher table, turned legs, \$25; Hickory Windsor armchair, double back; small mahogany sideboard, \$35; large cherry and mahogany end table, \$20. Mrs. E. S. MACILWAIN, ANTIQUE SHOP, Egypt Road, Norristown, Pennsylvania.

**THE OLD HOUSE WITH THE BLUE SHUTTERS**, filled with antiques; many rare Windsor; choice glass. MR. AND MRS. GEORGE PARKER BOLLES, JR., Antiquarians, 25 George Street, Bellows Falls, Vermont.

**PAIR BRASS CANDELABRA**, about 185 prisms each; solid mahogany open armchair, wonderful carving; pair unusual blue glass lamps; set six mahogany rose-back chairs, splendid condition. Photographs on request. Mrs. JOSEPH E. CAIN, 945 Cherokee Road, Louisville, Kentucky.

**CARVED OAK BIBLE BOX** of merit, original condition; three carved mahogany Duncan Phyfe style chairs; Staffordshire dogs; figurines. WILLIAM DICK, JR., 2015 Penn Avenue, Wilkesburg, Pennsylvania.

**QUEEN ANNE DROP-LEAF TABLE**, cherry; curly maple sewing table, curly maple high post bed; set of bellflower goblets; wine glasses; sauce dishes; salt; sugar bowl. Box 744, Woodmont, Connecticut.

**CROTCH MAHOGANY NAPOLEON BED**; hand carved bureau with oval mirror; maple and pine four posters; chests; stands; chairs and footstools. H. ANNIS SLAFTER, Belmont, New York.

**SPINET**, 1806, in rough, beautiful mahogany, satinwood inlay, original brasses on gorgeous reeded legs. Submit offers; photographs on request. Mrs. JOSEPH E. CAIN, 945 Cherokee Road, Louisville, Kentucky.

**SMALL CHERRY AND BIRCH HIGHBOY**, \$225; large green demijohn, pontil, \$15; glass; pewter; lamps; furniture. Send for lists. W. McKAY PATTERSON and RALPH G. JONES, 1809 East Avenue, Rochester, New York.

**GLASSES PAINTED FOR BANJO CLOCKS**. Mount Vernon, Constitution and Guerriere, Boston State House, Perry's Victory, etc. Old glasses repaired. B. TRUE, Mt. Desert Ferry, Maine.

**HISTORICAL BOTTLES**; cup plates; Stiegel three mold old glass; Currier prints; paperweights. RICHARD NORRIS, Falls Schuylkill, Philadelphia, Pennsylvania.

**ANTIQUE HOSPITAL**, expert repairing of early brass, copper, iron, tin, silver. I also furnish missing parts. Cleaning and repairing of pewter a specialty. J. PISTON, 576 Lexington Avenue, New York City.

**RARE GLASS**, genuine old English and Irish; early Bristol colored glass, etc. Detailed monthly list of bargains in old glass and china, ten cents. CECIL DAVIS, 8 St. Mary Abbott's Terrace, Kensington Road, London, W. 14, England.

**GENERAL COLLECTION OF FURNITURE**; crockery; glass; brass, etc. Some very rare pieces in furniture. Several stamp collections. Inquiries solicited. WILLIAM K. MIX, Two Town Villa, Monroe, Connecticut.

**DUPLICATE COLORED PRINTS** and scarce bottles for sale by collector who will sell reasonably or will exchange for others which he can use for his collection. No. 683.

**OF INTEREST TO COLLECTORS** and dealers: those in search of antiques who are planning to visit New England will do well to get in touch with me. I know of more than 400 antique shops and places of antique interest within a radius of 150 miles of Boston. I will take my own car or act as guide in your car for a day or tour. Write for rates and dates open. List of over 700 antique dealers (400 in New England), \$5.00 per copy. JOHN E. SULLIVAN, 12 Holden Place, Dorchester, Massachusetts.

**SLOPE-TOP DESKS**; iron beetle boot jack; bird cage; tilt and turn-top table; butterfly table; étagère secretaries; Hancock desks. H. L. WILKINS, Box 29, Blackstone, Virginia.

**OLD SILHOUETTES**; Edouarts signed, full length, \$25 up, framed, Peale's Museum types; family and historical American miniatures. Other silhouettes \$3.00 up. M. RUSSELL NUGENT, Central Park, Long Island, New York.

**LARGE SCREW SUPPORTS** with ruby, white, blue and green antique crystal star centers. Make beautiful curtain tie-backs. Price, \$6.00 per dozen. Picture nails, \$3.00. WM. VAN RENSSELAER ABDILL, Titusville, New Jersey.

**ORIGINAL AUTOGRAPH LETTERS** of celebrities of all nations bought and sold; send for price lists. WALTER R. BENJAMIN, 154 West 88th Street, New York City. Publisher *The Collector*, \$1.00; established 1887.

**HANDMADE FISH NET CANOPIES** for four-post beds, rare and artistic early period designs, replicas of sixteenth and seventeenth century canopies. Mrs. LOUISE D. BROOKS, 18 Church Street, Wakefield, Massachusetts.

**GOOD SET HITCHCOCK CHAIRS**, four at \$7.00 each; Duncan Phyfe tip table; chest-on-chest; etc. EDMOND CHOINIERE, 37 George Street, Bristol, Connecticut.

**STAFFORDSHIRE NEW YORK BATTERY PLATTER**, blue and white, 18", Wood; Boston State House platter, 21", Rogers. MARION CLARKE, 127 Cambridge Place, Brooklyn, New York.

**SHERATON TYPE CORNER WASHSTAND**, \$65; small bureau, crotched mahogany front, bracket feet, \$20; Empire half sideboard, crotched mahogany doors, carved knife drawer, \$150; pair small matched walnut book cases, \$45; large mahogany sofa table, \$65. No. 672.

**CHERRY TWIN TABLES**, each has five legs, a drop leaf and crotch mahogany apron; also an open pine dresser over two hundred years old, unrestored. Mrs. KATHERINE PURDY, Lenox, Massachusetts.

**HOOKEED RUGS**, floral patterns, circular and oblong, in fine condition. MARION CLARKE, 127 Cambridge Place, Brooklyn, New York.

**TWO ANTIQUE ORIENTAL RUGS**; dishes; Currier & Ives prints; quilts and other antiques. Seen by appointment only. Mrs. MARGARET W. CHAPMAN, 255 West 92nd Street, New York City. Telephone, Riverside 1744.

**SERPENTINE-FRONT CHERRY DESK**, very fine, O. G. base, fine condition, guaranteed all original including all the brasses, has been placed in my hands for sale; also fine Willard banjo clock and two Terry clocks. GEORGE C. FLYNT, Monson, Massachusetts.

**IMPORTED LOWBOY**, about 1710, to be seen by appointment in Cambridge, Massachusetts. No. 708.

## OLD & RARE BOOKS

*Maps, autographs and the like*

Growth of the Clearing House Section of ANTIQUES has suggested the advisability of making such subdivisions as would facilitate ready reference. Advertisements of old and rare books, maps, autographs and the like will, therefore, henceforth be segregated in a special department. But the rate for such advertisements will be the same as the Clearing House rate; namely, ten cents per word; minimum charge of \$2.00. Advertisements must be paid for when submitted.

### WANTED

ANTIQUES, volume one, numbers for January, March, April. Quote price to WYOMING HISTORICAL AND GEOLOGICAL SOCIETY of Wilkes-Barre, Pennsylvania.

ENGLISH COUNTRY CHURCHES, by Ralph Adams Cram. State price and condition. No. 707.

### FOR SALE

OLD MAPS for wall decoration; modern etchings and lithographs. GOODSPEED'S BOOK SHOP, 9A Ashburton Place, Boston, Massachusetts.

RARE BOOKS in English and French. Catalogue on request. Open evenings. ADELINE ROBERTS, 51 West 49th Street, New York.

OLD ALMANACS, about 930 in the lot, dates ranging from 1780 to 1890, price, \$90. PROVIDENCE ANTIQUE COMPANY, 738 Westminster Street, Providence, Rhode Island.

A CATALOGUE of Books about Books has been issued, containing some most unusual offerings. Mail on request. GEORGE P. HUMPHREY, Rochester, New York.

BIBLE printed in 1564, German, good condition, best offer. T. F. McPECK, Breckenridge, Missouri.

OLD BOOKS ON ALL SUBJECTS, many thousand volumes American history, biography, travel; U. S. Government publications. Books bought. LOWDERMILK & COMPANY, Washington, D.C.

RARE TINTED MAPS for interior decoration, published at Nuremberg in 1730, \$3.00 each. OLIVER S. KENDALL, 8 Windsor Street, Worcester, Massachusetts.

LARGE COLLECTION OF MAPS, white and tinted, splendid condition, American and European, all states in U. S.; 17th to early 19th century, important historical records, excellent for decoration. Send for prices. No. 682.



## COLLECTORS GUIDE TO DEALERS

Below is the Collectors Guide listed alphabetically by state and city. The charge for insertion of a dealer's name and address is \$15 for a period of six months, \$24 for a year, total payable in advance. Contracts for less than six months are not accepted. Large announcements by dealers whose names are marked \* will be found in the display column.

<p><b>CALIFORNIA</b>  <b>*HOLLYWOOD:</b> ROBERT ACKERSCHOTT, 1735 Hudson Avenue.  <b>CONNECTICUT</b>  <b>*GREENWICH:</b> FRED DENSON &amp; SON, 77 East Putnam Avenue.  <b>NEW HAVEN:</b>  <b>*MARY G. ARMSTRONG,</b> Park and Chapel Street.  <b>*THE SUNRISE SHOP,</b> 148 York Street.  <b>NEW LONDON:</b> THOMAS T. WETMORE, 447 Bank Street.  <b>*NORWICH:</b> THE ANTIQUE EXCHANGE, Myra F. Ward, 210 Disco Bldg.  <b>STAMFORD:</b> EDITH RAND, Old Benny Weed Homestead, Boston Post Road. General line.  <b>*WEST HAVEN:</b> MARIE GOVIN ARMSTRONG, 277 Elm Street.</p>	<p><b>*W. B. SPAULDING,</b> 17 Walnut St.  <b>HYANNIS:</b> The Treasure Shop. HELEN TRAYES, DULDAH SPAULDING.  <b>*LONGMEADOW:</b> E. C. HALL, 145 Longmeadow Street.  <b>LOWELL:</b>  <b>*FLORA M. BOARDMAN,</b> 107 Clark Road.  <b>MISS LOUISE R. READER,</b> 417 Westford Street  <b>*MATTAPAN:</b> H. &amp; G. BERKS, 1276 Blue Hill Avenue. Dial painting.  <b>*MATTAPoisett:</b> S. ELIZABETH YORK.  <b>NEW BEDFORD:</b>  <b>Mrs CLARK'S SHOP,</b> 38-44 North Water St. General line.  <b>*THE COLONIAL SHOP,</b> 22-24 North Water Street  <b>*NORTHBORO:</b> G. L. TILDEN, State Road.  <b>*ORLEANS:</b> THE SAMPLER.  <b>*PITTSFIELD:</b> OSWALD'S ANTIQUE SHOP, 11 Linden Street.  <b>*SOUTH ACTON:</b> THE ACTON ANTIQUE SHOP.  <b>*SOUTH SUDBURY:</b> GOULDING'S ANTIQUE SHOP.  <b>*STOCKBRIDGE:</b> THE LITTLE HOUSE SHOPPE.  <b>*WARREN:</b> C. E. COMINS.  <b>*WAYLAND:</b> KATHERINE LORING.  <b>WEST MEDWAY:</b> OLD PARISH HOUSE ANTIQUE SHOP, Main Street. General line.</p>	<p><b>*ITHACA:</b> COLONIAL ANTIQUE STORE, 308 Stewart Avenue.  <b>NEW ROCHELLE:</b>  <b>BERNICE ADAMS LORING,</b> 91 Woodland Avenue.  <b>*DOROTHY O. SCHUBART, Inc.,</b> 651 Main Street.  <b>NEW YORK CITY:</b>  <b>*FRANCIS BANNERMAN SONS,</b> 501 Broadway. Firearms.  <b>*HARRIET BRYANT,</b> 2 West 47th Street.  <b>*THE COLONY SHOPS,</b> 397 Madison Avenue.  <b>HOME OF CHILDHOOD,</b> 108 East 57th Street. Children's antiques.  <b>*HARE &amp; COOLIDGE,</b> 54 West 11th Street.  <b>*RENWICK C. HURRY,</b> 7 East 54th Street. Pictures and paintings.  <b>*MARY LENT,</b> 9 East 8th Street.  <b>*JANE WHITE LONSDALE,</b> 114 E. 40th Street.  <b>*H. A. &amp; K. S. MCKEARRIN,</b> 735 Madison Avenue.  <b>*MARY CLAIRE O'BRIEN,</b> 63 Fifth Avenue.  <b>*FLORIAN PAPP,</b> 684 Lexington Avenue.  <b>*THE ROSENBAUM COMPANY,</b> 273 Madison Ave.  <b>*THE 16 EAST 13TH STREET ANTIQUE SHOP.</b>  <b>*C. M. TRAVER COMPANY,</b> 23 East 62d Street.  <b>*HENRY V. WEIL,</b> 126 East 57th Street.  <b>*JOHN WEISS,</b> 625 Lexington Avenue.  <b>*PAINTED POST;</b> ISABELLA P. IREDELL, Greenaway Lodge.  <b>PITTSFORD:</b> RUTH WEBB LEE, 72 East Avenue.  <b>*PLEASANTVILLE:</b> A. WILLIAMS, 56 Ossining Rd.  <b>POUGHKEEPSIE:</b>  <b>*J. B. Sisson's Sons,</b> 372 Main Street. Auctioneers and Appraisers.  <b>Mrs. E. E. WALTER,</b> 103 Market Street. General line.  <b>*SOUTH SALEM:</b> ELIZABETH BACON, Westchester County.  <b>*STATEN ISLAND:</b> THE SNUG HARBOR ANTIQUE SHOP, 170 Tyson Street, New Brighton.  <b>*UTICA:</b> OLD MAHOGANY SHOP, 813 Union Street.</p>
<p><b>ILLINOIS</b>  <b>*CHICAGO:</b> LAWRENCE HYAMS &amp; COMPANY, 643 South Wabash Avenue.  <b>MAINE</b>  <b>BANGOR:</b> THE THREE GABLES, 204 Broadway. General line.  <b>PORTLAND:</b> CLARENCE H. ALLEN, 338 Cumberland Avenue. General line.  <b>*ROCKLAND:</b> COBB &amp; DAVIS  <b>YORK HARBOR:</b> ANTIQUE SHOP, Hill Croft Inn. General line.</p>	<p><b>NEW HAMPSHIRE</b>  <b>CENTER SANDWICH:</b> SUNSHINE ANTIQUE SHOP, HARRY BLANCHARD, Sunshine Farm. General line.  <b>HILLSBORO:</b> THE TREASURE CHEST, John G. Herrick, Deering Road. General line.  <b>KEENE:</b> KEENE ANTIQUE SHOP. General line.  <b>LISBON:</b> WHITE BIRCH ANTIQUE SHOP.  <b>PORTSMOUTH:</b>  <b>J. L. COLEMAN,</b> 217 Market Street.  <b>*HORACE M. WIGGIN,</b> 350 State Street.</p>	<p><b>NORTH CAROLINA</b>  <b>GREENSBORO:</b> THE ANTIQUE SHOPPE, 305 North Elm Street.  <b>OHIO</b>  <b>*TOLEDO:</b> THE RUMMELL STUDIO, 1819 Jefferson Avenue.</p>
<p><b>MASSACHUSETTS</b>  <b>*AUBURNDALE:</b> WAYSIDE ANTIQUE SHOP, 2078 Commonwealth Avenue.  <b>BOSTON:</b>  <b>*NORMAN R. ADAMS,</b> 136 Charles Street.  <b>*CHARLES S. ANDREWS,</b> 37 Charles Street.  <b>*BOSTON ANTIQUE SHOP,</b> 59 Beacon Street.  <b>*I. BRAVERMAN,</b> 133 Charles Street.  <b>*CRANFORD COTTAGE,</b> 7 Smith Court.  <b>*A. L. FIRMIN,</b> 34 Portland Street. Reproduction of old brasses.  <b>*GEORGE C. GEBELEIN,</b> 79 Chestnut Street. Old silver.  <b>*E. C. HOWE,</b> 73 Newbury Street.  <b>*JORDAN MARSH Co.,</b> Washington Street.  <b>*LOUIS JOSEPH,</b> 381 Boylston Street.  <b>*CHARLES R. LYNDE,</b> 424 Boylston Street. China.  <b>*WILLIAM K. MACKAY Co.,</b> 7 Bosworth Street. Auctioneers and Appraisers.  <b>*NEW ENGLAND SALES ASSOCIATION, Inc.,</b> 222 State Street. Hooked rugs.  <b>*OLD ENGLISH GALLERY,</b> 88 Chestnut Street.  <b>*OX BOW ANTIQUE SHOP,</b> 130 Charles Street.  <b>*I. SACK,</b> 85 Charles Street.  <b>*SHREVE CRUMP &amp; LOW,</b> 147 Tremont Street.  <b>*H. STONE'S ANTIQUE SHOP,</b> 138 Charles Street.  <b>*TREASURES OF OLD ITALY,</b> 81 Charles Street.  <b>*FREDERICK B. WALDO,</b> 88 Phillips Street.  <b>*WILLIAM'S BOOKSTORE,</b> 2 Milk Street.  <b>*BROOKLINE:</b> H. SACKS &amp; SONS, 62-64 Harvard Street.</p>	<p><b>NEW JERSEY</b>  <b>*BAYONNE:</b> BAYONNE ANTIQUE SHOPPE, 1169 Boulevard.  <b>CAMDEN:</b> *JAMES F. IANNI, 1777 Haddon Avenue.  <b>*EAST ORANGE:</b> THE BLUE DOOR, 14 Prospect Street.  <b>*FREEHOLD:</b> J. B. KERFOOT.  <b>*HACKETTSTOWN:</b> LARSEN BROTHERS, 265 Main Street.  <b>HADDONFIELD:</b>  <b>*FRANCES WOLFE CAREY,</b> 38 Haddon Ave.  <b>*MARTHA DEHAAS REEVES,</b> 20 Potter Street.  <b>HOPEWELL:</b> WILMER MOORE, 18 West Broad Street. General line.  <b>MONTCLAIR:</b>  <b>F. S. CAPOZZI,</b> 337 Bloomfield Ave. General line.  <b>*THE PEKING PAILOU,</b> 147 Watchung Avenue.  <b>*NUTLEY:</b> ETHEL H. KAUFMAN, 244 Prospect St. West Front Street. General line.  <b>*PLAINFIELD:</b> THORP'S ANTIQUE SHOPPE, 321 West Front Street. General line.  <b>SUMMIT:</b> JOHN MORRISON CURTIS, HELEN PERRY CURTIS, 8 Franklin Place.</p>	<p><b>PENNSYLVANIA</b>  <b>ALLENTOWN:</b> MR. and MRS. M. S. JACOB, 1236 Walnut Street. General line.  <b>BETHLEHEM:</b>  <b>A. H. RICE,</b> 519 North New Street. General line.  <b>SCHUMM ANTIQUE SHOP,</b> 451 Main Street. General line.  <b>CHAMBERSBURG:</b> STONY BATTER ANTIQUE EXCHANGE, Inc., North Second Street. General line.  <b>*CHESTER:</b> CLARENCE W. BRAZER, 302 Crozer Building, 421 Market Street.  <b>DOUGLASSVILLE, BERKS COUNTY:</b> YE OLDE ANTIQUE SHOPPE, Philadelphia and Reading Pike.  <b>DOYLESTOWN:</b> MARY B. ATKINSON, 106 East State Street. General line.  <b>ERIE:</b>  <b>RITTERS ANTIQUE SHOP,</b> 328 East 9th Street. General line.  <b>THE ANTIQUE SHOP,</b> THERESE JULIE BALLARD, 27 West Seventh Street. General line.  <b>GLENSIDE:</b> DORA E. SEELEY, Waverly Road. General line.  <b>LANCASTER:</b> MRS. A. K. HOSTETTER, 10 South Queen Street.  <b>MARIETTA:</b> ELBOW LANE ANTIQUE SHOP, MRS. E. L. CORNMAN, 276 West Market Street.  <b>PHILADELPHIA:</b>  <b>*JAMES CURRAN,</b> 1625 Pine Street. General line.  <b>*MARTHA DEHAAS REEVES,</b> 1026 Pine Street.  <b>*NATIONAL PATENT REED SALES Co.,</b> Drexel Building. Paper twist.</p>
<p><b>CAMBRIDGE:</b>  <b>HARRIET WELLES CAPRON,</b> 25 Avon Street.  <b>*ISABEL C. WILDE,</b> 2 Bond Street.  <b>*WORCESTER BROS.,</b> 23 Brattle Street.  <b>*CONCORD:</b> THE CHEST, Lexington Road.  <b>*DANVERS:</b> THE POET WHITTIER'S HOME, 42 Summer Street  <b>*DEDHAM:</b> LOUISE L. DEAN, 293 Walnut Street.  <b>*EAST MILTON:</b> MRS. C. J. STEELE, 396 Adams Street.  <b>HAVERHILL:</b>  <b>F. J. FINNERTY,</b> Newton Road.</p>	<p><b>NEW YORK</b>  <b>*ALBANY:</b> JAMES VINT AND SON, 34 North Pearl Street.  <b>*AUBURN:</b> AGNES T. SULLIVAN, 24 Steel Street.  <b>*AVON:</b> J. PARKER MERVILLE.  <b>BINGHAMTON:</b> MABEL PERRY SMITH, 572 Chenango Street.  <b>*BROOKLYN:</b>  <b>*CATHERINE CHASE,</b> 1108 Dean Street.  <b>*HARRY MARK,</b> 749 Fulton Street.  <b>CHARLES SOMMERLAD,</b> 98 Orange Street.  <b>CARMEL:</b> THE PORCH, Putnam County. International antiques.  <b>*CORTLAND:</b> THE SAMPLER, 53 Prospect Terrace.  <b>*DUNDEE:</b> JEMIMA WILKINSON ANTIQUE SHOP.  <b>*GOSHEN:</b> FANCHER'S COLONIAL SHOP.  <b>HUNTINGTON, L. I.:</b> THE ABIGAIL STEVENSON ANTIQUE AND TEA SHOP, 143 East Main Street.</p>	

PHILADELPHIA ANTIQUE EXCHANGE, EMILY JONES, 1316 Locust Street.  
 RAYMOND A. PHILLIPS, 3737 Lancaster Avenue.  
 \*THE ROSENBAUGH COMPANY, 1320 Walnut Street.  
 THE STUDIO SHOP, 317 South 16th Street. General line.  
 \*ARTHUR J. SUSSEL, Spruce, cor. 18th Street.  
 PITTSBURGH: McCARTY's, 849 Sheridan Avenue. General line.  
 \*POTTSTOWN: THE ANTIQUE SHOP OF MRS. M. B. COOKEROW, 265 King Street.  
 WEST CHESTER: FRANCIS D. BRINTON, Oermead Farm. General line.  
 \*WHITEMARSH: HAYLOFT ANTIQUES, Bethlehem Pike.  
 \*WILKES-BARRE: THE PONTIL MARK ANTIQUE SHOP, 69 North River Street.  
 YORK:  
 BERGMAN ANTIQUE SHOP, 322 S. Duke Street. General line.

BERKSTRESSER'S LITTLE SHOPPE AROUND THE CORNER, 115 South Edgar Street.  
 JOE KINDIG, JR., 304 W. Market Street.  
 CAROLINE LOGAN, 253 East Market Street.  
 J. H. SCHMUCK, 240-242 W. Market Street. General line.

#### RHODE ISLAND

PROVIDENCE: BERTHA B. HAMBLY, 224 Waterman Street.  
 \*WICKFORD: WICKFORD HILL ANTIQUE SHOP, 141 West Main Street.

#### VERMONT

\*BELMONT: OLD CURIOSITY SHOP, E. E. White

#### VIRGINIA

FREDERICKSBURG: THE QUARTERS, 303½ Amelia Street.  
 RICHMOND:  
 \*J. K. BEARD, Drewery's Mansion.

\*H. C. VALENTINE & COMPANY, 209 East Franklin Street.

#### WASHINGTON, D. C.

\*MRS. CORDLEY: 812 17th Street, N. W.  
 \*GEORGE W. REYNOLDS, 1742 M Street, N. W.  
 THE OLD VIRGINIA SHOP, 918 17th St., N. W.

#### WEST VIRGINIA

\*CHARLESTON: MRS. ROBERTA C. NICHOLSON, R. F. D. 1.

#### WISCONSIN

\*APPLETON: THE PETTIBONE-PEABODY CO.

#### ENGLAND

\*CHESHIRE: J. CORKILL, Rock Ferry, Birkenhead.

\*HIGH WYCOMBE: FRED SKULL.

#### LONDON:

\*HARRY BREWER, 40 Hanway Street.  
 \*ARTHUR EDWARDS, The Stratford Galleries, 59 Wigmore Street, Cavendish Square.  
 \*JOE SALE, 77 Church Street, Kensington, W. 8.



AT POUGHKEEPSIE, NEW YORK

Sisson's auction salesroom is an established market for the sale at auction of antiques.

CONSIGNMENTS OF ANTIQUES SOLICITED

**J. B. SISSON'S SONS**

*Auctioneers and Sale Managers*

372 MAIN STREET, POUGHKEEPSIE, N. Y.



Pine wall paneling from house built 1789; also very fine pine closet, arched doors, round back, clover leaf shelves, complete with fireplace panels and end closet. Perfect condition.

CAMDEN ANTIQUE SHOPPE, JAMES F. IANNI, Proprietor

1777 HADDON AVENUE, CAMDEN, NEW JERSEY

*Situated at the Gateway (White Horse Pike) to Atlantic City  
 Ten minutes from Philadelphia, Pa.*

## Fancher's Colonial Shop

*In the historical old village of*  
**GOSHEN, N. Y.**

**FIFTY-FOUR** miles from New York City on the Trunk-line State Road to Buffalo, where you will find a large stock of everything antique. Possibly not more than elsewhere but a fine, well kept stock, well displayed with plenty of light, one price, everything marked in plain figures. We strive to get things from 1750 to 1825 and we get them.

*Everything guaranteed  
 genuinely old*

*Telephone  
 55-R GOSHEN, N. Y.*

IN A QUAIN OLD HOUSE ON A QUAIN OLD STREET  
 YOU WILL FIND THE

## Spinning Wheel Antique Shop

Here have been gathered chiefly from an old china shop in the South many pieces of old glass—canary, amber, blue, green and white.

Here also will be found furniture of all kinds in all woods and all styles—highboys, chairs, desks, chests, tables, etc., and an excellent assortment of hooked rugs.

*The variety of stock and the low prices will intrigue you*

35 *Fayette Street*

Tel. Beach 1554

**BOSTON**

MRS. KATHERINE SPERRY

MRS. LALLIE LEE KENNEDY

## Antiques for the New Year

A large variety of pressed glass, china, tea sets, lamps and furniture. An excellent line of hooked rugs. *Everything reasonably priced.*

OPEN AFTERNOONS OPEN EVENINGS BY APPOINTMENT

*On Boston Post Road*

**CHARLES E. COMINS**

*One, East Main Street* **WARREN, MASS.**

## Valuable Stamps

**I**N searching for antiques do not neglect stamps. Recently in Philadelphia several thousand dollars worth were found unexpectedly. Old stamps should be kept on the original covers. Almost anything before 1870 is worth keeping. I buy large and small lots, entire collections or single rare copies. Write me what you have or send by mail insured and the best cash offer will be submitted.

**Frederick E. Atwood**

683 *Atlantic Avenue* :: **Boston, Mass.**



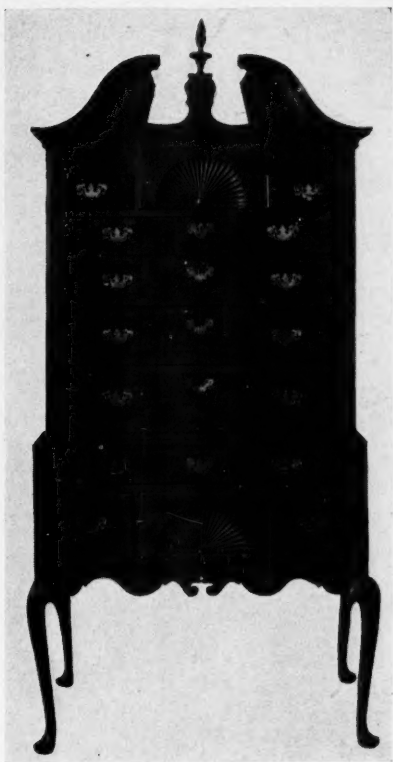


## BEAUTY CONSTRUCTION STYLE

*If* you cannot find the old, the reproductions should be obtained from the most perfect design, constructed in the most perfect manner. In your own lifetime, this furniture, my name burned in, will be worth several times its cost.

*Shown at my studio 46 Park Street (close to station) Framingham, Massachusetts*

## WALLACE NUTTING



WE ALWAYS WELCOME

VISITORS IN OUR

ANTIQUE ROOM

## A Fine Duck-Foot Highboy

**T**HIS early highboy has many features to delight the lover of the old and beautiful. It is of maple and walnut, of a

beautiful patina, with graceful web feet, and a flame finial.

Our Antique Room has many other excellent pieces both pretentious and modest.

### Jordan Marsh Company

SIXTH FLOOR OF THE FURNITURE BUILDING

*Boston*

::

::

*Massachusetts*





## A Sheraton Sideboard

This sideboard of San Domingo mahogany shows Sheraton at his best. It has that grace which marked his finest pieces, and which has never been surpassed. It is inlaid with satinwood, which, of course, is typical of his work. The exquisite proportions make it an eminently beautiful, as well as practical, sideboard for any dining-room.

We shall be glad to have you examine this piece, as a splendid example of English cabinetwork. Even if you are not considering the purchase of antiques at this time, you will be welcomed as one who appreciates beautiful things.

Our old furniture is on our third floor, together with rare old glass, silver, mirrors and china. Come in any day when you have a half hour to spare for the appreciation of the skill of old-time craftsmen.

**Shreve, Crump and Low Company**

FOUNDED IN 1800

*Jewelers, Goldsmiths, Watchmakers, Antiquarians*

147 Tremont Street

Boston, Massachusetts